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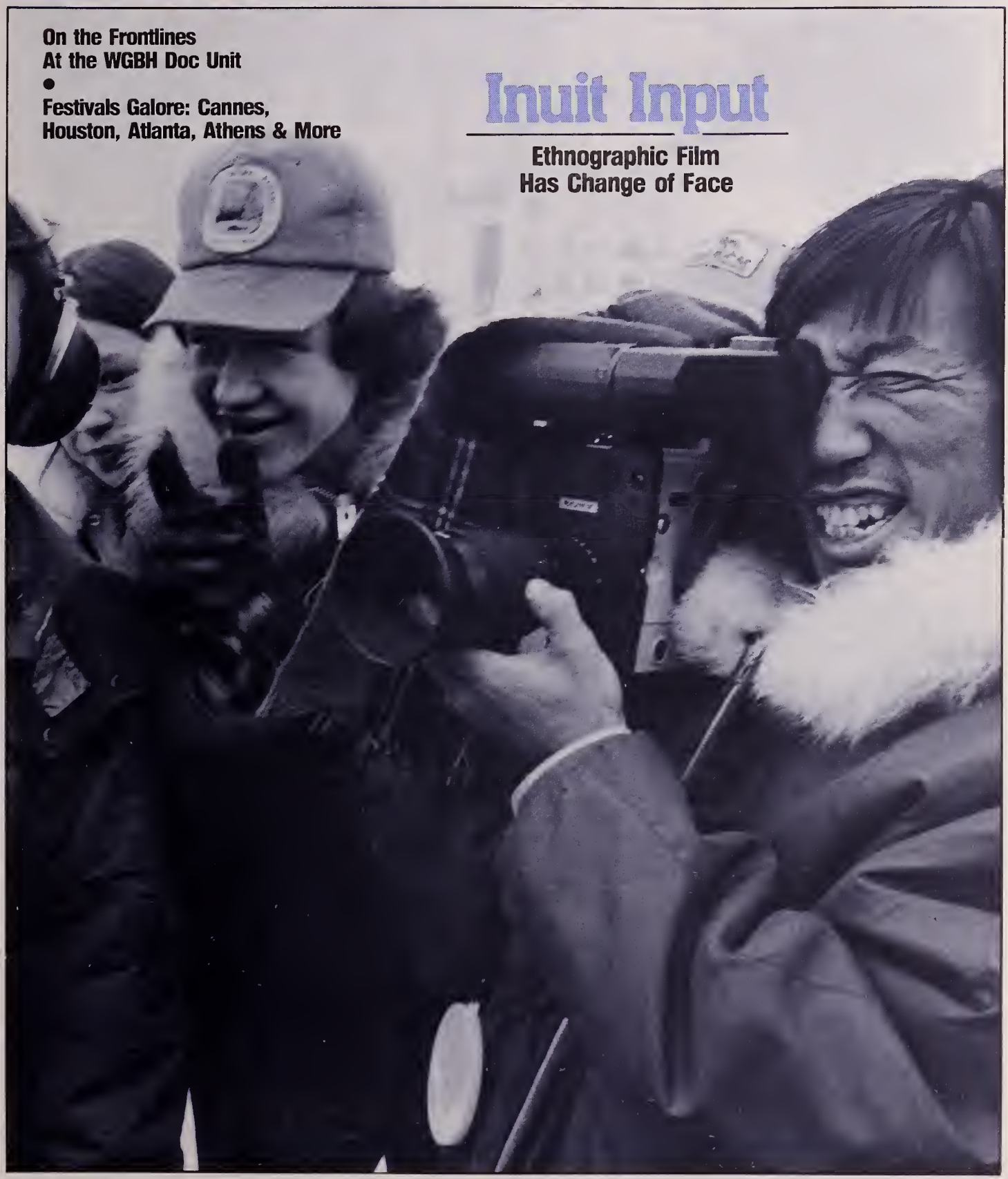
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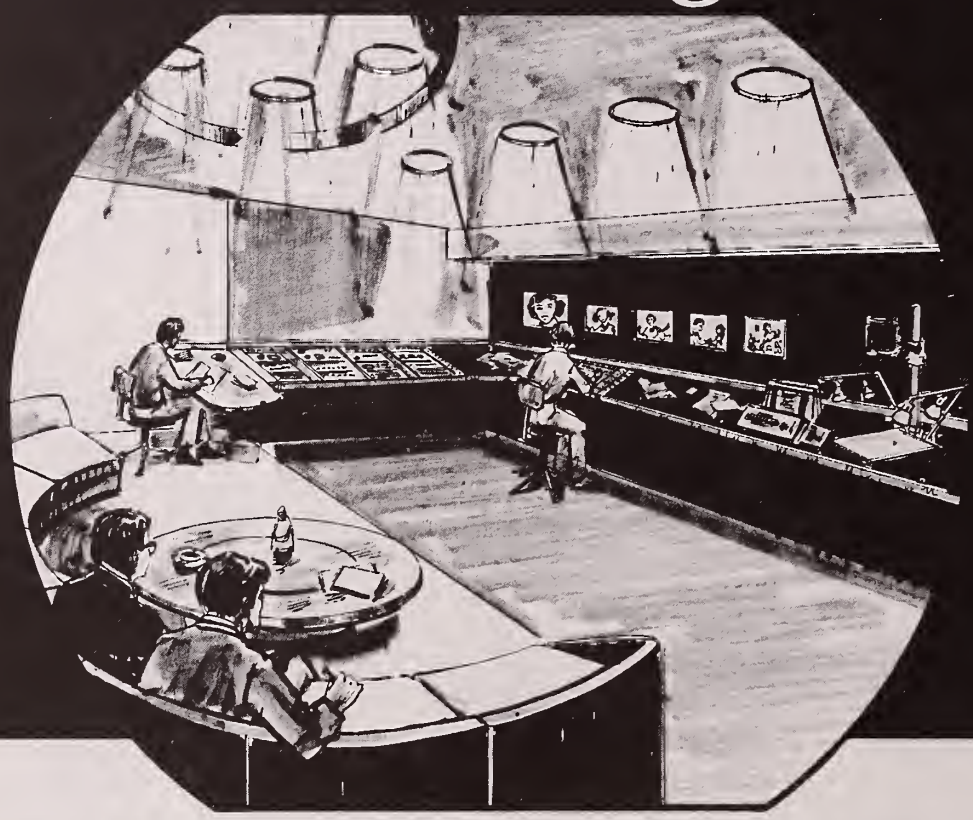
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COVER: Mike Angalik (in headphones) and John Allutjut (with video camera) on location in Eskimo Point in Canada. Their struggles to build an autonomous TV network serving Inuit concerns are documented in Peter Raymont's recent 'Magic in the Sky,' which played at this year's Margaret Mead Festival. For a full report on this anthropological showcase, see page 13. Photo courtesy Investigative Productions.

CORRESPONDENCE

Finalist Finale

Dear Independent:

You'll be amused to hear that many people have not noticed the "April 1" date on the *NY Times* layout you so cleverly set in my piece, *Weary Finalist Curses Funders.* I'm being asked all the time about how I "smashed and burned at CPB." Anyway, it's the thought that counts, eh? Eloise [Payne] at CPB "loved it," and asked me to read for *Life, Death and Other Matters* (masochistic?). Anyway, I obviously need the money. —*Will Roberts*

Now Hear This

Dear *Independent:*

Thanks for the coverage of the Chicago Community Cable Cooperative in October's *Media Clips.* We went for a joint venture with a 100% minority-owned, Chicago-based company—Satellite Cable Communications—and made a bid on the Chicago franchise. Michael Jarard, head of Satellite, has delegated a local origination channel—South by Southwest—to the Co-op, along with all local origination and access management. There are plans for five studios: one will be up and running within the first year. The Co-op will work with the city's organization, the Chicago Access Corporation. There will be 77 positions all told for local origination and access. We plan to generate top-rate programming, and to market directly to whomever or whatever is buying programming. We have broadcast-quality ¾" equipment and a bare-bones 16mm film setup.

We are still accepting memberships at $20 for individuals and $45 for organizations. After the franchise award, we are either down the tubes or into production. If we get the franchise, individual memberships will increase to $100; the post-franchise organization rate has not yet been set. *We do accept out-of-town memberships,* which will have all member privileges with the exception of requests for portable coverage and voting. Out-of-town members will be able to negotiate equipment usage, postproduction and marketing services.

The Co-op intends to make Chicago Area 4 (one of the franchise areas) a showcase of local origination and access production and training. The primary operating funds currently come from membership contributions, however, so there isn't a lot of money yet.

Continued on page 12

The Independent welcomes letters to the editors. Send them to FIVF, 625 Broadway, New York NY 10012. Letters may be edited for length and clarity.

MEDIA CLIPS

PTV Consortia Play Monopoly

JOHN GREYSON

Almost a year ago, the Corporation for Public Broadcasting's Board of Directors rejected a proposal to restructure its Program Fund to reroute Fund grants to outside 'entities.' These entities, which bore a clear resemblance to station consortia, were seen by independents to undermine the Fund's Congressional mandate to support independent /minority-produced programs through direct funding, and the proposal's defeat was viewed as a victory for the independent community.

Today, that victory seems pyrrhic—at the CPB's November 3 Board Meeting, Program Fund director Ron Hull presented a report on no less than four station consortia currently in operation, which control $10.3 million of the Fund's fiscal '82 budget—almost half of the total production monies available.

Hull's report met with concerted criticism from the Board. Member Jose Rivera prefaced his remarks by commenting that the three latest consortia—children's/family, documentary and arts—were launched before the CPB Board had come to grips with consortia policy. He then proceeded to critique the four, noting that none used peer review panels to select programs, and only the Children's/Family consortium sent out a request for proposals to the Fund's extensive national mailing list of producers. The stations involved in the consortia, according to the report, must represent and show a commitment to the country's various regions. However, all four 'flagship' or administrative stations are in the Northeast (*see box*). WNET, besides heading *Arts & Playhouse*, is also a consortium member of WGBH's *Frontline*; WGBH reciprocates by contributing to *Playhouse*: South Carolina's large SCETV is a member of three, excluding *Frontline,* and KCET of Los Angeles is working on both *Children's/Family* and *Playhouse*. Another Board member, Kathleen Nolan, similarly questioned the make-up of *Frontline*'s Advisory Board, which mainly consists of white men from Massachusetts. Regional accountability seems to have been sacrificed in favor of cronyism among these national producers of public fare.

From a fundraising point of view, the advantages of consortia seem indisputable. The public system's largest stations, grouped in power blocs to produce new national programming, should represent a blue-chip investment for the private sector—certainly much more attractive than either individual stations or Program Fund series such as *Life & Death & Other Matters*. Yet according to Hull's budgets for the first two seasons of *Frontline* and *Playhouse,* private sector sponsorship seems to account for less than 8% of the totals. The rest is made up of CPB grants, plus funds from the NEA and the Station Program Cooperative (although station dollars do include corporate donations and member subscriptions).

Diana Dougan summed up the Board's concern when she asked if the CPB was moving from the role of catalyst to one of maintenance, in regard to production. For the independents the issues are more clear cut—faced with a choice between working with consortia *vs.* being funded directly, there is no competition. *AIVF*'s executive director Lawrence Sapadin sent a six-point critique of the consortia to CPB Chair Sharon Rockefeller, arguing that the consortia's failure to comply with established Program Fund procedures resulted in funding information becoming "privileged information" for "those in the know," reduced diversity of PTV programming and created "minibureaucracies." Freelancing for a consortium is fundamentally different from producing independent film and video for the PTV system. *AIVF* concluded with the recommendation that CPB grants to consortia should not exceed 20% of the total Fund budget. The *direct* funding that independents need must be strengthened. For instance, four out of five projects recently selected for funding at the Program fund from a batch of 244 unsolicited proposals are independent, including Robert Drew, Robert Evans and Michelle Parkerson—selected with the sort of due process and access that safeguards the interests of those producers.

Independents committed to strengthening funding for indies not weakening it through consortia "maintenance," should write to the CPB, stressing that:

- Program funding opportunities must be publicized through RFPs;
- Proposals must be evaluated by peer panels;
- Independents must retain artistic and editorial control over their own work.

Who's Who in the Consortia Cornucopia

Each consortium consists of five (excepting Playhouse with four) member stations, led by a 'flagship' station which supervises administration and production to a greater or lesser degree. CPB appoints the stations based on past performance in each particular area, according to Marc Pollack, project development associate for WQED's Children's/Family series. He assumes this station was chosen because they brought the world ***Mr. Rogers.***

- ***American Playhouse***
  Lindsay Law, executive producer
  WNET-TV
  356 West 58 St.
  New York NY 10019
  (212) 560-2000

  Series of station-produced or acquired prime-time dramas. Started January, 1982. 27% indie, 22% minority participation (approximate figures based on Program Fund report on the first and second season)

- ***Frontline***
  David Fanning, executive producer
  WGBH-TV
  125 Western Ave.
  Boston MA 02134
  (617) 492-2777

  Weekly documentary series, starts in January, 1983. Read Linfield's article in this issue and keep in mind the varying definitions of 'independents' as you consider these other three

- ***Children's/Family***
  Lee Polk, executive producer
  WQED-TV
  4802 Fifth Ave.
  Pittsburgh PA 15213
  (412) 622-1300

  26-part drama-based series for "the post- ***Sesame Streeet*** *generation," to start up in January, 1984. Call for proposals this fall elicited 194, including 171 from indies and 30 from minority producers. WQED's Marc Pollack reports that the majority were straight narrative projects with a few docu-dramas.*

- ***Arts Alliance***
  Jac Venza, executive producer
  Great Performances
  WNET-TV
  356 West 58 St.
  New York NY 10019
  (212) 560-2000

  Formed to "broaden the scope of the ***Great Performances*** *series" through increased domestic production and more input from PBS*

All four consortia are currently accepting proposals for review by the executive producers, staff and the various advisory boards (whose function is purely advisory, and certainly not a peer panel)

Send copies of your correspondence to: CPB President Edward J. Pfister, Board Chair Sharon P. Rockefeller and Program Director Ron Hull, at CPB, 1111 Sixteenth St., NW, Washington DC 20036.

Wired for Democracy: UDC Meets in Philadelphia

On November 12-24, over 150 communications researchers, film and video producers and computer activists came to Philadelphia for the Union for Democratic Communications' first Critical Communications Conference.

Noreen Janus of the Instituto Latinoamericano de Estudios Transnacionales (ILET) in Mexico City opened the conference with a workshop which summarized current research trends in the field of international communications. These included: the privatization of commercial systems; the new international division of labor; the transnationalism of Third World economies; the ways in which information systems are used to maintain social control; and transnational culture. An early evening session heard general opening comments by telecommunications activist and researcher Tim Haight of Madison, Wisconsin, and former *AIVF* president Dee Dee Halleck on the practice of alternative video production and distribution and communications research. Their joint presence illustrated the two basic elements of the UDC: communications research and communications practice.

Saturday offered a full day of workshops, films and tapes, and the chance to browse through a small exhibit area displaying snappy black and orange UDC tee shirts, communications books from Ablex Publishers, flyers from various media organizations (including *AIVF*), communications research papers, issues of *Cultural Correspondence* (featuring a report from last April's First Radical Humor Festival) and *FUSE* Magazine (Canada's interdisciplinary radical culture publication). The Labor and Media workshop, coordinated by Temple University media professor Vinny Mosco (author of *Pushbutton Fantasies,* a new book on information technologies), covered the use of mass media in labor organizing campaigns, the relation of media workers to media unions, and Third World workers in the telematics industry. Popular Culture and Ideology, coordinated by Jim Miller, examined the ideology of popular culture through Hollywood films and novels about Africa. Pirate TV and Radio was conducted by a longtime East Coast practitioner who, for obvious reasons, prefers to remain anonymous. Alternative Media Production and Distribution, coordinated by Dee Dee Halleck, covered a wide range of topics of interest to *AIVF* members: public access and cable, community broadcasting, pirate radio (maybe even television) and the production and distribution of alternative news.

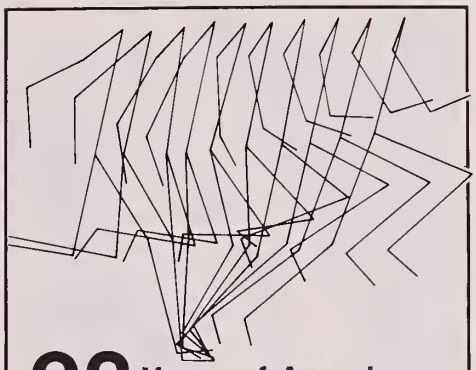
After a spirited lunch in International House's Eden Cafeteria (famed home of the vegetarian Edenburger), the afternoon continued with workshops on Information and Communications Policy, Media Education, Alternative Uses of Computing, Alternative/Critical Media Use in the Third World, the Structure of Media Information Industries and Building Democratic Communications. As a filmmaker of the old (non-electronic) school, this correspondent tends to look on computers with a combination of awe and disdain. One of the most exciting elements in the conference was the possibility of discussing computers and telematics with film and video producers in a general communications context.

It may be just my personal observation, but film and video producers often seem quite limited and parochial in their outlook on the world, believing (as we'd like to) that everything revolves around film and video—a sort of pre-Copernican communications theory. The value to *AIVF* members of an organization like UDC, which has only been in existence for about a year and a half, is twofold:

- First, it can provide a theoretical and social context for our work. Issues like public access, alternative information sources and programming are not just practical questions. They take place within specific historical and political conditions, and are being examined by a number of people doing informative and relevant work in communications theory. In addition, good theory has a grounding in practice, and theoreticians don't always have access to people who are producing and distributing films and tapes. This division surfaced on Saturday when such practical community activitists as Media Network members criticized what they perceived as UDC's academic bias towards research critiquing mainstream communications, as opposed to research on alternative community-based media. The academic component of the conference seemed responsive to these comments.

- Second, we are in the middle of what can be called an "information revolution." Increasingly, films and tapes are being seen as part of a more general communications framework, including teletext and other data transmission. By bringing together people from various telecommunications disciplines, the UDC provides a format for discussion of film and video production as part of a larger scheme, which extends beyond the boundaries of the US.

While I would not suggest that all *AIVF* members rush off to join UDC, their work is important and worthy of ongoing coverage in *The Independent.* And this conference was a change from the 1981 founding meeting of UDC, which was composed of theorists and did not encompass a broad spectrum of media activists. Those interested in more information on the UDC may contact Karen



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Paulsell (one of the many people whose tireless efforts made the Philadelphia conference possible) at NYU/TITP, 725 Broadway, 4th floor, New York NY 10003.

—Eric Breitbart

Indie Confronts Subpoena with Legal Help

Erik Lewis, a New York independent producer, was shooting a videotape entitled *Where Can I Live?,* a documentary concerned with gentrification and displacement of low-income residents in the Park Slope section of Brooklyn, when he became embroiled in a court proceeding. Lewis took his camera to the annual Rent Guidelines Board meeting, at which the levels of rent increases for the next year would be set. Arguments between landlords and tenants escalated into a demonstration, and by the time the police arrived, the meeting had degenerated into a "circus"—Lewis kept right on taping.

Subsequently, the landlords, unhappy with the final results of the meeting, claimed that the Board had been pressured by the circus-like atmosphere into a decision favoring the tenants. They sought to have the Board's decision overturned and to have all future meetings held behind closed doors. The landlords offered to buy a copy of Lewis' tapes, having deemed that only they could show the court the true atmosphere of the meeting. Lewis declined. Two days later he and his tapes were subpoenaed in the US District Court.

Lewis, quite naturally reluctant to risk his credibility and equally reluctant to help the landlords' case, began to seek legal advice. He finally connected with a Washington group called the Reporters' Committee for Freedom of the Press, who put Lewis in touch with New York attorney Libby Harrison. Harrison sought to quash the subpoena on the grounds that Lewis was covered under New York's shield law protecting journalists (even though his sources were not confidential), and that since the meeting was a matter of public record anyway, there was no need for Lewis' tapes. After a number of postponements, the landlords' entire case was thrown out of court and no decision was handed down on the subpoena.

Of particular interest to *Independent* readers is the existence of the Reporters' Committee. Active since 1970, RCFP is an independent foundation that provides cost-free legal advice for reporters, journalists,. academics, documentarians, camerapeople and photographers. It also publishes two periodicals: a bimonthly newsletter providing updates on freedom of the press issues, and a magazine entitled *News Media and the Law.* The Reporters' Committee can be reached at 1125 15th Street, NW, Room 403, Washington DC 20005; (202) 466-6312. Here's hoping you never have to call.

—Barry Rossnick

Foreign Dealer Plays Rip-off Game

Independent producers seeking international sales and distribution are strongly advised to keep a close eye on the distribution agents with whom they deal. *The Independent* cites as an example the problems that a number of filmmakers have had with European distributor William Harper and his company American-European Film Services.

Victor Nunez, director of *Gal Young 'Un,* has been owed over $8.000 by Harper for over two years. According to Nunez and indie producer Bob Richter (who is also owed money), Harper's *modus operandi* is to make foreign distribution contracts, collect the royalties quickly and either never inform the filmmaker of the deal or else never turn over the money. Richter cites numerous telephone calls to Paris in which Harper was "cordial and contrite," but his letters remain unanswered. Nunez concurs: "He is very conciliatory in person or on the phone—but he always gives a song and a dance." According to both filmmakers, Harper has a history of personal problems which seems to excuse him in the eyes of many associates. Nunez complained that "People will rarely say, 'Yeah, he's a crook.' He's always excused with 'He's had a hard time.' But I still haven't been paid." Nunez asked to be quoted as "one of several people" who have had similar problems.

When reached by *The Independent* for comment, Harper admitted "Both men are correct. I do owe them money. I definitely intend to pay both of them." He went on to explain "I've had a bad year, but things are very much better now. I don't wish to gyp either of them out of one nickel. I like them both very much. But you can't put things back together in a month. I do intend to pay them. I'm sorry that this has happened."

Nunez also advised *AIVF* members, "You really take your life in your hands dealing in Europe. First, you should try to distribute a film yourself, if at all possible." In the case of someone like Harper, "there is no clout to keep him honest. And there's nothing I can do now short of going to Paris and hiring a lawyer. All I can really do is warn people away." Nunez recommends that anyone who must deal with an agent should always maintain direct contact with the buyer in order to protect one's interests.

Members experiencing similar difficulties with foreign or domestic distributors can contact *Media Clips* at (212) 473-3400

—Barry Rossnick

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IN FOCUS

Kodak Steals the Show At SMPTE Convention

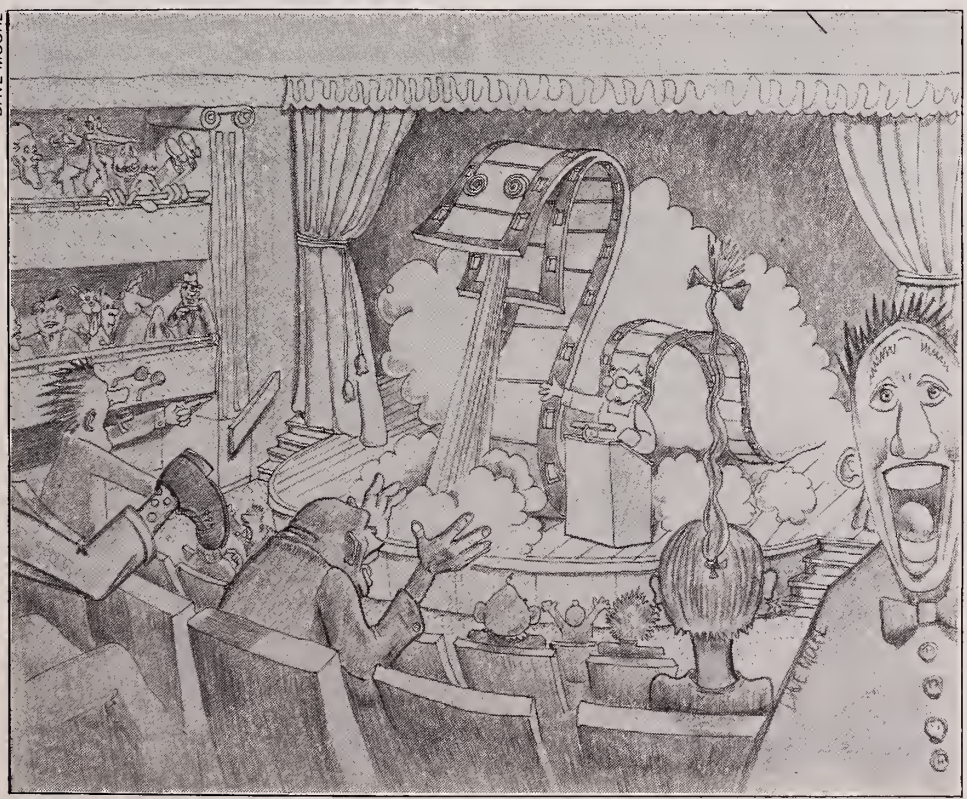
DAVID LEITNER

The 124th Technical Conference and Equipment Exhibit of the Society of Motion Picture and Television Engineers convened in midtown Manhattan last November and became the largest ever, with 120 papers presented and 150 manufacturers vying for scant exhibition space. Despite the size and scope of the week-long event, however, few surprises were expected. Still reeling from the sonic booms of last year's SMPTE convention in Los Angeles—high-speed negative from Kodak, high-definition television, electronic cinematography cameras, ¼" ENG camera/recorders and applied solid-state sensors—many may have looked to the 1982 technical conference as an opportunity to regroup the senses calmly and collectedly. If so, they were disappointed.

The opening remarks Monday morning set the stage for some new and profound challenges to the industry and the art. Judith Schwan, assistant director of Kodak's Research Labs, began by pointing out that a single Academy aperture-sized frame of 35mm motion picture negative contains the equivalent of 3.5 million "memory elements" per color-sensitive layer. Extending the analogy, she ventured that at five digital bits per picture element, each frame could conceivably store 1.5 million words of text—well beyond the capability of electronic storage means. Schwan suggested that, rather than colliding head-on, photochemistry and electronics will blend synergistically—*i.e.*, the whole will exceed the sum of the parts. And Kodak should know: their electronics subsidiary, Spin Physics, recently introduced a high-speed MOS-chip video camera capable of 2,000 full video frames per second, establishing Kodak on the forefront of electronic image research and development.

Another Monday morning speaker, Kerns Powers of RCA Commercial research, looked into the *near* future and declared the high-definition television *v.* 35mm issue a waste of time: the coming face-off will take place between 16mm and ½" VTR-bearing video cameras. At the same time, he lamented the fact that flaws in the design and display of the NTSC color video signal outweigh in significance those common to film. In remedy, he predicted, "extended

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definition'' recording and display devices—with special attention directed toward home receivers—will be designed to push the NTSC signal to its qualitative threshold: a goal that will preoccupy commercial manufacturers for the balance of this decade. Kerns' viewpoint was endorsed by Roland Zavada of Kodak, who personally singled out for attack the problem of overscan: 50% of home viewers see only 81% of the full image on their off-the-shelf TV sets. In his conclusion, Zavada, echoing the sentiments of the other speakers, proposed "imagery" as an umbrella term to subsume the separate categories of film and video distribution and display.

"I SECOND THAT EMULSION"

It's not surprising, all things considered, that Kodak figured prominently in two of the most significant advances to emerge from the 1982 SMPTE conference: new emulsion technology and magnetic time code for film. Eight months after the introduction of 5293/7293 high-speed color negative, 75% of 35mm production in this country has partially or wholly used this product. Roused by the overwhelming response to 5293 and having reassessed the intrinsic merits of photographic emulsions, Kodak has redoubled its commitment to film as the supreme medium for image origination, with a new, exciting emphasis on the possibilities of 16mm.

At a SMPTE session, Kodak announced a new 16mm negative: 7291, rated at a tungsten Exposure Index of 100. It is finer-grained than 7247, especially in the all-important green layer, and sharper. Its rendition of gray-scale contrast is identical to 7247—*i.e.*, their sensitometric curves are parallel, but overall color rendition resembles the less saturated, flatter look of 5247. (This result was obtained by reducing unwanted "interimage effects," per a Kodak engineer with whom I talked after the session. His explanation was not perfectly clear, but probably referred to emulsion layer interactions that can occur during processing: By-products created during the development of one color-sensitive layer modify the simultaneous development of an adjacent layer, sometimes in a undesirable direction.) And more good news: 7291 is less sensitive to processing variations than 7247, pushes better, and on the basis of preliminary tests, promises better dye stability. It will replace 7247 when it comes on the market in the second quarter of 1983.

5291? Not yet, and maybe never. 5247 is already considered too sharp by many, and unless there is a reasonable demand Kodak is not going to bother. However, the tungsten EI of 5247 is being changed from 100 to 125 to reflect actual industry practice. Kodak is within its rights in doing so, since EI is arbitrary: there is no standardized ANSI (ASA) or ISO rating system for motion picture film, as there is for still photography. For motion picture film, it is the responsibility of each manufacturer to establish a method of rating speed. By amending the speed rating of 5247, Kodak is acknowledging the empirical finding of many cinematographers that 35mm warrants a higher speed rating than 16mm, since 35mm grain is proportionately smaller, and underexposure therefore less critical.

SPECIAL THANKS

FIVF gratefully acknowledges the generous support of the following foundations, corporations and individuals who have donated money towards the Foundation's work. Such support ensures that we can continue to build media awareness and appreciation of independent video & film through our various programs and services to the independent producing community.

Consolidated Edison of New York
Chemical Bank
Julianne Kemper, Santa Monica CA

Sadly, Kodak announced its intention to commit infanticide by doing away with 5293/7293, less than a year after its birth. The new 5294/7294 will be rated tungsten 400/320 respectively, and Kodak claims to have achieved further reductions in graininess. In addition, the 16mm version, 7294, is slightly finer in emulsion structure than 5294—again reflecting Kodak's commitment to the special needs of 16mm. Both, like the new 7291, are compatible with current ECN processing and will be forthcoming in the second quarter of 1983. (No information on price increases seemed to be available.) Kodak is confident that '47, '91, '93 and '94 are completely intercuttable and that the transition period will present few difficulties in this area. Moreover, hints were dropped that a motion picture version of Kodak's recently announced Kodacolor VR 1,000 ASA, which represents a truly radical breakthrough in silver halide emulsion technology, might be possible.

A NEW WRINKLE IN TIME

In June, 1982, Eastman Kodak and the Motion Picture Association of America convoked a gathering at the Academy of Motion Picture Arts and Sciences in Hollywood to float a novel idea: a clear film base with limited magnetic recording capabilities. Would the film industry be interested? The answer was a resounding YES!, and frequent huddles among major motion picture equipment manufacturers took place through the summer. At November's SMPTE convention, Kodak formally unveiled "DataKode."

DataKode is a feat of inspiration and wit. Others have suggested adhering magnetic tracks to the film base for recording time code; but fortune smiled broadly on the resourceful soul in Kodak R&D who thought to dilute conventional ferric oxide coating, the brown surface common to most magnetic tape, to the point of transparency and to blend the clear solution into film's acetate base. *Voila!* The recipe is a complete success. The microscopic ferric oxide particles of DataKode, widely dispersed and evenly spread through a thin acetate layer bonded to the base side of the film, can record enough digitized data onto a thin track to reproduce the SMPTE 80-bit-per-frame time code, even on 16mm. Since the magnetic layer in no way interferes with the photographic emulsion opposite it, multiple recording tracks can be established across the width of the film. Computer-based control systems relying on cheap, proven magnetic recording technology can immediately exploit this development, perhaps bringing to film a measure of the automation common to video processing and postproduction.

As of this writing, Aaton and Panavision have produced prototype camera magazines with magnetic heads designed to record time code, and others, such as Cinema Products, can't be far behind. As in single-system cameras, the record head must be located at a point where the film is continuously moving; otherwise the signal will not be recorded linearly. This requirement shouldn't impede the retrofitting of existing cameras for time code if the number of frames from the camera aperture to the record head can be fixed with reliability, so that the offset is always the same. Regarding placement of the record head: there remains the unresolved question of whether it should contact the film, leaving open the possibility of scratching, or ride slightly above the DataKode surface, seriously reducing the amount of information that can be recorded.

Postproduction possibilities must be considered as well. Film labs can record cueing and timing information on DataKode original, duplicate and print stocks, while film-to-tape houses can surely use the magnetic frame address to facilitate film-to-tape transfers and editing. Accordingly, the size, location and recording method that suits their needs ought to be taken into account by camera manufacturers. History teaches us that if a standards organization such as SMPTE doesn't step in early enough to assume the role of traffic cop, commercial chaos will overtake good intentions, to the detriment of the user at large.

Although Kodak tossed its Paul Bunyan-sized hat into the time code ring and all but covered it, competing optical time code systems put in a strong showing too. Optical time codes burnt into the camera original as it passes the camera aperture have the advantage of serving as permanent, non-erasable records. In the United States, Aaton and Coherent Communications dominate this technology. Aaton's "Clear Time Recording" system features legible alphanumeric characters along the edge of the camera original and the 16mm sprocketed full-coat. Synching and conforming can be accomplished by eye. Coherent Communications has perfected a method of recording along the edge of the camera original a SMPTE-type 80-bit code that can be read by

a simple optical device—the optical sound head on a flatbed, for instance. They feature, like Aaton, a circuit board interfaced to a Nagra that generates a parallel time code signal for quarter-inch sound. Arriflex intends to market this system in the US. It might be noted that, regardless of the recording system used—magnetic or optical—each of these time codes produces the same hours, minutes, seconds and frames data; they are therefore somewhat transcodable.

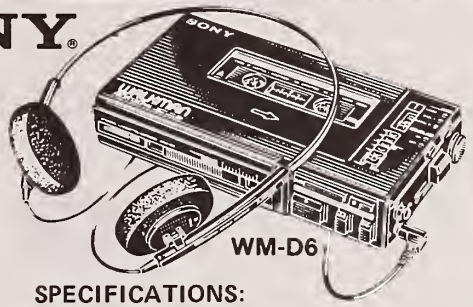
SHOPPING LIST

The 1982 SMPTE convention surveyed a spectrum of evolving attitudes and technologies in film and video. Those detailed above signal major changes in low-budget production techniques in the '80s, specifically with regard to the "substandard" gauge of 16mm film. For readers desiring a shopping list, however, there is a stack of thick, glossy magazines that will perforce detail the cornucopia of new products featured at the SMPTE equipment exhibit. The following items should be of particular interest:

- An entire generation of video camera /recorders, most using souped-up non-standard Beta and VHS formats, except the Bosch KBF-1, recording broadcast quality ENG on ¼" cassette;
- Portable 1" Type C recorders, particularly, the Ampex VPR-5, weighing in under 15 lbs. and looking every inch the Nagra that it is;
- Lightweight 35mm sound cameras, the Aaton 8-35 and the FeatherCam;
- Everything from Arri: especially the updated 12V II-C (now labeled III-C), the universal crystal controls for 29.97 and 30 fps, an electronic viewfinder image enhancer for night shooting and a lightweight, portable, counter-weighted jib arm that supports two + cameras, yet requires as little as one operator;
- Everything from Aaton, especially the bantam "Cineminima" that could replace the ACL;
- Scaled-down 12V, 100W tungsten-halogen lights from Cine 60 and LTM, some focusable and with barn doors;
- A smartly designed digital photo-tachometer from Cinematography Electronics that registers HMI flicker frequency as well as absolute camera frame rate;
- Cinemonta's Super-16 flatbed head and *video* double-system flatbed for editing sprocketed 16mm mag tracks;
- The new Cooke VaroPanchro 10-30mm T 1.5 16mm/Super-16mm "variable prime," weigh in at 4.8 lbs. and $14,000; and
- Lastly, if strangely, collimators for prism-optics color video cameras from the venerable Mitchell Camera Corporation (I've seen Vidicons and Saticons, circuits turned off, scarred that way, but you can't blame them for trying). ■

David Leitner was session chairman of Motion Picture Production at the 124th SMPTE Technical Conference.

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A World Of Their Own

WGBH's David Fanning, producer of "World," is whipping up a new documentary series, "Frontline." But it's all happening behind closed doors and everyone is getting curious.

SUSAN LINFIELD

Frontline, the new public television documentary series slated to air this month, is not the only source of public television production money for independent documentarians, but it is, in the words of the show's senior producer, "one of the few games in town." Last January, the Corporation for Public Broadcasting (CPB) granted Boston's WGBH $5 million in Program Fund money —the largest single annual production grant ever—and simultaneously stopped allocating new funds to the documentary series *Crisis to Crisis,* a major vehicle for independent work. (The Program Fund has also conditionally allocated an additional $4 million to *Frontline* for its second season.) The *Frontline* grant came at a time when the total funds available to the Program Fund had been substantially cut, and in the midst of a controversial proposal to restructure the Program Fund itself (*see Media Clips, p. 4*)

Since January, *Frontline*'s relationship to the independent film community has grown increasingly complex. Various producers have accused the show of exclusive and secretive decision-making processes, and have challenged its very definition of "independent filmmaker." In response, *Frontline*'s management has maintained that it is following the directives it received from CPB.

Frontline is envisioned as a 26-week, nationally broadcast prime-time series of major documentary programs. Of the 26 slots, nine are billed as independently produced films, three are lengthy in-house investigative reports, four are being produced by England's Fourth Channel, and the rest will be either acquired films or up-to-the minute, hard news in-house documentaries. While WGBH is the editorial and financial center of the series (and the actual recipient of the CPB grant), four other PBS stations—KCTS (Seattle), WPBT (Miami), WTVS (Detroit) and WNET (New York)—have joined with WGBH to form a production consortium for the show. Upon formation, the consortium immediately hired David Fanning as *Frontline*'s executive producer. Fanning is well-known both for his work on the critically acclaimed *World* series and for his controversial re-editing of David Koff's *Blacks Britannica,* which resulted in a four-year lawsuit against Fanning by Koff.

BACKGROUND

The 1978 Telecommunications Financing Act, which established the Program Fund to fund diverse and innovative progams for the public television system, mandated that a "substantial amount" of the fund's money be reserved for distribution to independent producers. Because the announcement of the *Frontline* grant coincided with the cancellation of *Crisis to Crisis,* many independents expected that established Program Fund procedures such as the use of peer panels and national distribution of requests for proposals (RFPs) would apply to the new series. Without assurances that these procedures would be implemented, the Association of Independent Video and Filmmakers (*AIVF*) took the position soon after the announcement of the series that funds administered by WGBH could not be considered a fulfillment of CPB's mandate to fund independently produced programs. However, in response to an inquiry from *AIVF* in September, 1982, David Fanning wrote of his "commitment" to "reach out to the independent filmmaking community to take on a major load of production for the series... Of the ten films that are now either being researched or in production, eight are independent productions."



COURTESY WGBH

David Fanning, executive producer of 'Frontline,' says eight of ten films in the series are 'independent'.

On the other hand, according to Fanning, CPB made it clear that it was expecting him to create "a very strong inquiry series" under the centralized authority of an executive producer who would exert a strong editorial role in shaping the series—that is, in personally choosing the filmmakers who would work on the show and the issues they would investigate. While having no across-the-board objections to structuring a show in this way, some producers have questioned whether this type of production can properly be labeled "independent."

ACRIMONY

The first controversy concerned *Frontline*'s method of soliciting program ideas. Diverging from previously established Program Fund procedures, no RFPs were circulated. Wade Nichols, development coordinator of the Boston Film/Video Foundation, said that there was "no attempt to elicit proposals from independents here, no attempt to bring in new blood from Boston, much less from around the country." Gail Silva of the Film Arts Foundation in San Francisco said that her center received no information about the show, and that she herself first learned of it from colleagues in New York. "Lots of people around here were trying to find out about the series—and being unsuccessful," she said. San Francisco filmmaker Jim Culp (*Quilts in Women's Lives*) said that by the time he learned of the series and submitted a proposal, all of the show's money had already been allocated. "There was no way for independents out here to find out in time," he said. According to Fanning, due to time constraints, "no formal requisition to the entire country" could be made.

Since no clear guidelines for submitting proposals to *Frontline* were publicized to the independent community, many producers were uncertain about how to approach the program and often disgruntled over *Frontline*'s lack of responsiveness when they did. Lou Wiley, *Frontline*'s series editor, said, "We've responded in good order to people. I think everybody has heard from us clearly." However, several producers have questioned

Frontline's sense of responsibility toward independents. Diego Echeverria (*Puerto Rico: A Colony the American Way*) said he submitted 13 proposals to Fanning and, at Fanning's suggestion, then submitted a research report—to which he got no response. "One of the major drawbacks of the show was that there was no established procedure for submitting work," Echeverria said. "Was he [Fanning] accepting proposals or not?" Robert Richter (*Pesticides and Pills*) said he spent over a month simply trying to find out how to submit an idea, and waited three months to get a response to his letter and phone calls. The members of an independent documentary company (who, along with several other producers, asked to remain anonymous) met with a *Frontline* staffer, to whom they showed both a written proposal and a sample reel; four months later, they say they have still heard nothing. (Their work was evidently good enough, however, for someone who identified himself as a *Frontline* producer to solicit their advice in developing his own project.) An award-winning California director who described Fanning as "totally unresponsive" to his phone calls said, "This guy has no accountability to the independent community. At this point, if I had a choice, I'd choose not to work with them. But they have such an astounding amount of money."

CRITERIA FOR PROJECTS

The show also never explained its criteria for evaluating independent proposals. Lou Wiley has estimated that, as of November, the show had received about 400 unsolicited written and oral proposals. Fanning said that every proposal was considered and that he feels "we gave everybody a fair shot." His only criterion, he said was "[his own] experience. I've been reading proposals for years. But I went into this wide open. Will this film be great? How does it advance the inquiry? I don't pretend to have the answers to the issues we're dealing with. But I want to be moved and surprised and find out there's real inquiry going on." As for concentration of decision-making power in his hands, Fanning said, "I'm an executive producer, not a funder. And I wasn't interested in creating a political sham, where things go through a committee but are decided by an executive producer anyway." This view is supported by *Frontline*'s Editorial Advisory Board, which plays a purely advisory role and is not involved in either reading program proposals or overseeing those shows already in production. "We are not an executive producing board," said Michael Ambrosino of Public Broadcasting Associates, Inc., a member of the Editorial Board. "We are the weak end of the reed, playing a careful role. David has to make this his series, along with his staff."

However, the lack of clearly understood criteria and the absence of peer panels has caused some independents to feel, as Robert Richter said, that the show was operating "in a mode which really precludes most independents from getting fair access. I have no objection to getting knocked out of a fair competition. If my ideas don't hold up, that's one thing—but in this case I don't even know if that's true or not." Diego Echeverria queried, "Who had final authority? A program using independent funds should have clearly established procedures. I believe in a strong executive producer; I think his role is to offer an orientation for the series. But there should be a fair chance." Academy Award-winner Barbara Kopple (*Harlan County, USA*) said she was treated "nicely" by Fanning but that "I got the feeling that he wanted to work with people he had worked with in the past, that he didn't want to take risks with people he didn't know." Others suspected that the show was not simply ignoring but was actually prejudiced against independents. An award-winning New York filmmaker said that the *Frontline* staffer she met made "disparaging" comments about independents, accusing them of "unreliability" and "journalistic inaccuracy." A Boston independent said, "I'm willing to compete with other independents, but we didn't even get a crack at it. They should give the money back."

Others have praised Fanning's sense of fairness and professional judgment but questioned the allocation of Program Fund money to a station consortium (65% of *Frontline*'s budget comes from the Program Fund). "I have very basic doubts about allocating funding to the station, instead of directly to filmmakers," Jim Culp said. According to CPB, 62% of *Frontline*'s budget will be used for documentary production, with 12% going for promotion, 10% for administrative expenses, and the rest for "live introductions, mini-docs, satellite interconnections and updates."

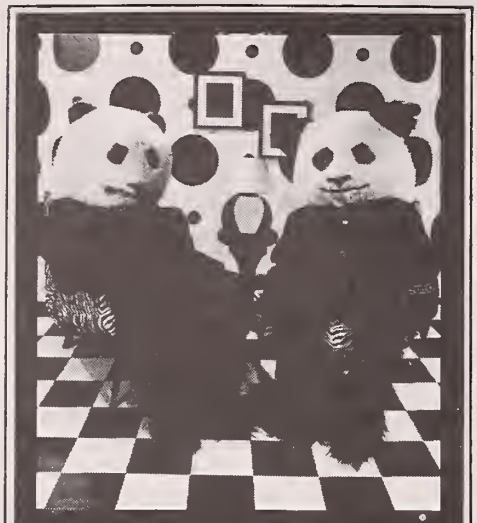
The centralization of money and decision-making power at WGBH has been seen by some as actually *precluding* independent access. Jay Anania, a Boston filmmaker who regards Fanning as personally "sympathetic" to independents, said, "The mandate for public TV to support independents more vigorously has been turned over to one quantity, WGBH. The problem is that these people are the sole dischargers of that mandate: decision-making is centralized in one room. The task is just too large for one show and the machinery wasn't there to do an equitable job. They couldn't answer to all the independents in America. The mandate to help independents has been usurped—it's gone. Now CPB can say it's done its job." Steve Weissman, currently producing a film on gun control for *Frontline*, said, "The situation for independents has definitely changed. David does encourage controversy. But where you used to be able to go to many people in the PTV system, now you have to go to one group. All films will have to fit roughly into what this one group of people think they should be. It will be good for some filmmakers and bad for others."

Fanning himself is aware of the problems *Frontline*'s organization has posed for independents. "There is a great need in public television to get a great range of people on the air," he said. "I am enormously sympathetic to those who want access to the medium." He praised WNET's TV Lab under David Loxton—known among many independents as a show in which the executive producer maintains a relatively low profile and which offers its filmmakers a large measure of editorial freedom—as "great. If that fails, some other mechanism must be set up for independents." But, he continued, "Quite simply, if they [CPB and the consortium] wanted a strong public affairs documentary series, there isn't any other way to do it [than *Frontline*'s]. I just don't know how much I can take the [PTV] system's burdens on my shoulders. I think I'm being asked to resolve the system's conflicts, and I think that's unfair."

JUST AMONG FRIENDS

Whether the cause is personal or structural, *Frontline*'s mode of operation has left it vulnerable to charges of favoritism and cronyism. Particularly disturbing to many independents is the correlation between former *World* staffers and producers for the "new" series. Fanning said that, when he received the Program Fund grant, "I called everyone I knew and asked them, 'Who are the best producers you know?'," and added that, because there was an "enormous task and very little time, we had to rely quite a lot on *World* and our [previous] contacts." Of the nine producers currently working on independent *Frontline* segments, three—Ofra Bikel, Stephanie Tepper and her husband William Cran—are former *World* producers (Cran is actually producing two segments of the show, one " independently" and one "in-house.") Another *Frontline* producer, Steve Weissman, was assistant producer on the BBC's *Islamic Bomb,* which aired in a recut version on *World* in 1980. (In addition, of course, two top spots at the show—executive producer and series editor—are filled by their *World* counterparts.) Wilma Hill, associate director of promotion for WGBH, said that *World* had essentially been "assimilated" into *Frontline* and that, before the new series was named, it was known around WGBH as "Son of *World.*" This situation has led one Boston filmmaker to protest that "the last of the independent money is going to the old-boy WGBH network," while David Koff characterized the *Frontline* staff and management as "the old Bureau of Homogenization." As for next year's slots, Fanning said, "Quite frankly, it would be a pity if the people who did a good job [this season] don't get a chance to continue."

Frontline's staffing choices have also given new life to the old question, "What is an in-



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&
UNITED
AT THE SAME TIME?

As an independent video or filmmaker, you've decided to work "outside the system"—which means you need a community of peers even more. *The Association of Independent Video & Filmmakers* (*AIVF*) is such a community. As the national trade association for independent producers, *AIVF* represents your needs and goals to government, industry and the general public. After eight years of testifying before Congress, lobbying the public TV system, and working through media coalitions to preserve and strengthen cable access, we've proven that together we have a voice people *must* & *do* listen to.

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dependent filmmaker?", which many used to regard as having roughly the same practical importance as "How many angels can dance on the head of a pin?" Some view the majority of *Frontline* producers as freelancers who have produced commissioned pieces for the networks and PBS, not as independent filmmakers responsible for proposing, developing and directing their own ideas, free from station control. "Who are they defining as 'independent'?" asked Deborah Shaffer (*The Wobblies*). "They're only willing to deal with people who have had years of experience making films for television. It's scandalous." Fanning said that "independent means all things to all people," but also acknowledged that one of his main criteria for choosing filmmakers was extensive previous broadcast journalism experience—which automatically excludes most independent filmmakers who, by definition, produce independently of both film studios and TV stations.

The nine producers identified as "independent" by *Frontline* include, in addition to the three ex-*World*ers, a former staff producer for the NBC affiliate in San Francisco; two former freelance producers for *Bill Moyers' Journal*; an ex-BBC staffer who said his *Frontline* project is his first independent film; and the producer of two Westinghouse-sponsored series for PBS. Two of these producers said that they did not submit program proposals but, instead, were asked by Fanning to join the show. In one such case, the filmmaker said that "the idea for the film was Fanning's"; in the other, the filmmaker said he was asked to produce and direct a proposal which had originally been submitted by two other filmmakers (currently listed as "co-producers" on the project) because of his previous television experience. "It stretches the imagination to say that the people chosen are independent filmmakers," Jay Anania said. Even Lewis Freedman, former director of the Program Fund, has admitted that the *Frontline* grant cannot be considered funding for independents.

Whether commissioned or independently developed, WGBH owns the copyright and retains final editorial control for all *Frontline* films. Fanning explained: "Some people I don't intend to see until the fine cut. Other people really want to talk a lot at the rough stage. I don't have a vision, I don't have the answers. What I can do best is be helpful in terms of syntax, give them a fresh eye, suggest tricks, or say whether a film is clear enough or has enough evidence." Steve Weissman, one of the few *Frontline* filmmakers currently at the fine cut stage, said, "David has very strict ideas about film. He's not just a publisher who will let you make your own film. He has intervened quite strongly; he did not like our first cut. But he only pushed me to go more in the direction of what *I* had wanted to say. I had leaned too much toward blandness in the first cut."

What particularly excites David Fanning about the *Frontline* project is the possibility of "selling" the one-hour documentary format to a wide audience at a time when the networks are "gutting" documentary production. Fanning seems genuinely concerned about using what he called the "awesome" amount of money he received from the Program Fund wisely. "It is an enormous privilege," he said. "I feel I have to be able to look a working man in the eye and spend his money well." In its first season, *Frontline* plans to investigate such difficult issues as military spending's permeation of the US economy and the experience of abortion from inside a clinic.

Independents, too, are looking forward to the inauguration of a new, prime-time documentary series. But they are also looking forward to winning full and impartial access to public television funds. ■

Letters, Continued from page 3

Most people's reactions to the Co-op:
April, 1982: Co-op formed. "A Co-op what? You've got to be crazy."
June, 1982: Active membership drive and press development. "Nice idea, but too little too late; you'll never make it."
July, 1982: Pre-Marilyn Preston article, *Chicago Tribune*. All our friends tell us we're idealistic but flaky: "It'll never happen." One or two people pay memberships and volunteer quality time.
July, 1982: Post-Marilyn Preston article. Phone rings off the hook. Co-op members go insane writing proposal and negotiating with Satellite.
Aug., 1982: One co-op member leaves town—pressure too much. One stays to write and supervise proposal packaging for Satellite.
Sept., 1982: Bid is made under Satellite's name. Some people think we're dead; others figure it out and say, "Where do I sign?"
Oct., 1982: *AIVF* article. We can't do anything for the access situation in New York, but we are trying to create a cozy home away from home to give independent production a solid base and marketing point. We also have an endowment set up to help secure matching funds for independents, and we won't take a year and thirty panel members across the country to say yea or nay. All we promise is that Co-op members get top priority in jobs, access and all assistance. We are a member-owned organization.

Other developments in Chicago: The Network is being formed. This is a loose confederation of Midwestern media users and producers to share resources and create better relations among independent film and videomakers.

Claudia E. Crask
Chicago Community Cable Cooperative

Readers interested in contacting the Co-op should write to: Chicago Community Cable Cooperative, Suite 1315, 400 East Randolph, Chicago IL 60601, (312) 421-5536. ■

Indies Freshen Up An Academic Discipline

Shedding its "data" or "spectacle" image, ethnographic film is becoming more provocative and wide-ranging these days. A peek at some work from the Margaret Mead Film Fest.

FRANCES M. PLATT

Throughout its history, anthropological film has been a schizoid science—or art, depending on which school of thought one adheres to. Most of us baby-boomers are more familiar with what might be termed the "*National Geographic* school" of anthropological cinema, having grown up with the beautifully shot and interestingly paced but ultimately condescending, even colonialist travelogues that were standard afternoon fare in the early days of television. These were (and still are) produced for a commercial market, with emphasis on entertainment value at the expense of accuracy and comprehensiveness, and tend to play up the "exotic" nature of the subjects: their differentness from the viewer.

At the other extreme is the academic tradition, which until recently was characterized by dry, stilted, nearly unwatchable films —documentaries in the most literal sense. Social scientists originally envisioned the medium as a means of recording data about vanishing cultures, a more objective and detailed form of field notes. In the interests of the scientific method, purist ethnographic filmmakers condemned all out-of-camera editing as a sure means of incorporating one's own cultural bias into the finished product. Films consisting of a single ten-minute or longer take (depending on the size of the magazine available at the time) were the result of this approach; most have been relegated to archives.

Veteran anthropological filmmaker Jean Rouch threw a monkey wrench into this camp when he pointed out that the very nature, the inherent selectivity, of the film medium precludes any possibility of the true objectivity demanded by science. The uproar that he started in the late 1950s has continued in the academic community up to the present. Rouch himself dealt with what he perceived as the hypocrisy of his own methods by moving into more consciously fictionalized forms. He could not have foreseen that in pushing the "travelogue" and "document" schools together, he was creating a vacuum that independent producers would be the natural candidates to fill.

The popular-entertainment-*v.*-scholarly-objectivity battle rages on in all its convoluted ramifications in the academic journals, but at a public forum like the sixth annual Margaret Mead Film Festival, held at New York's American Museum of Natural History in October, the dust has settled enough for the lay observer to conclude that independents have indeed moved resourcefully into the breach. The lack of consensus has caused a loosening of definitions, and festival entrants responded with a broad spectrum of hybrid approaches. Scholarship, aesthetics, objectivity and advocacy can all be found in modern ethnographic films, sometimes in surprising juxtapositions; and independents, with no ideological debt to either camp, deserve a good deal of the credit for this sense of fresh perspective.

COURTESY FILMMAKER



Carrescia's documentary portrait of the Guatemalan Mam Indians may be the last—troops started massacring the villagers six weeks after she left.

According to the Museum's Curator of Education, Malcolm Arth, who co-chairs the Margaret Mead Film Festival along with Florence Stone, "The majority of films in this festival were not made by anthropologists," although the producers used anthropological techniques. In Arth's view, the magic ingredient brought by this new breed of documentarian is a commitment to the films' subjects as people, a willingness to spend time getting to know them before shooting, which ultimately brings their own subjectivity, rather than the filmmaker's, to the forefront of the story.

INDIES IN THE ANDES

John Cohen was represented by two films in the 1982 festival; his *Peruvian Weaving* was made in 1980, but Cohen first went to Peru to learn the weaving techniques of the Qeros Indians as an MFA candidate in 1956. He went back many times in between, acquainting himself with the people, collecting music and folktales, studying pottery, and making a film called *Qeros: The Shape of Survival* for WGBH's *Nova* series. (I will not elaborate here on Cohen's battle with WGBH over their "butchering" of *Qeros;* interested readers may contact the Boston Film and Video Foundation for full documentation.)

On top of a successful career as a freelance photographer—he worked for *Time, Life* and *Esquire* and did the stills for Robert Frank's *Pull My Daisy*—Cohen developed a strong reputation in the 1950s and '60s as a musician and folklorist. He was a long-time member of an influential folk and bluegrass band, the New Lost City Ramblers, which helped him attract private investors for his first few films, beginning with *The High Lonesome Sound* in 1962. Unsurprisingly, such visibility stood him in good stead with public funding sources, and he has since garnered support from NYSCA, NEA and AFI. A combination of funds from NEA, Braniff Airlines, the Peruvian Ministry of Culture and the State University of New York at Purchase (where he teaches in order to support his "film habit") enabled him to devote a complete film to the sophisticated techniques that have developed over the past 5,000 years among the weavers of the Andes. But few independents enter the field with such an impressive track record, and many must rely solely on self-financing.

HOW YOU GONNA KEEP 'EM DOWN ON THE FARM?

One novice producer who made a big splash at this year's Mead Festival is Olivia

Carrescia. Like Cohen, her original training was in the visual arts, and like him she was aesthetically attracted to the colorful craftwork of indigenous peoples of mountainous areas of Latin America. She first visited the remote village of *Todos Santos Cuchumatan* while scouting locations in Guatemala for a PBS children's series. It was the "openness" of the inhabitants as much as the beauty of the setting that lured her back there to make her movie of the same name, with funds gleaned from her own paychecks.

Although Carrescia did her homework first, using research materials on the Mam Indians at the Instituta Indigenista, she was by her own admission somewhat naive when she arrived once again in Todos Santos. But two months spent living among the Mams, and a willingness to tailor the piece to depict their point of view rather than her own preconceptions ("I asked *them* what the film should be about"), turned what might have been a "quaint native rituals" travelogue into a moving account of human adaptability to cultural flux.

Forced by deforestation of the mountain slopes and consequent erosion of farmland to migrate annually to work on lowland cotton plantations, the Mams encounter hunger, discrimination, low wages and miserable working conditions. But they also learn Spanish, and thereby become able to communicate with native speakers of the 21 other Mayan dialects—the first step towards organizing to protect themselves against exploitation by the dominant *mestizo* population. Carrescia says she "got a political education" while making this film; she may also have gotten the last possible portrait of these highland villagers. For within six weeks of her departure in December, 1979, Guatemalan government troops began to massacre Indians in the vicinity of Todos Santos. All communication with the village was cut off, and as of October, nearly three years later, had not yet been restored.

CIVIL VENEER CRACKS IN THE PIT

The desire to document dying or changing ways of life remains one of the primary motivations for making ethnographic film. But anthropology need not deal with "exotic" topics; the trend of the last decade has been an increasing focus on western cultures. In fact, two sections of the 1982 Mead Festival were titled *Looking at America* and *Urban Life*. "Backyard anthropology" has the dual advantage of dealing with relatively unexamined subjects and being cheap to do. A number of American independents are already utilizing the wealth of material provided by minority ethnic groups in their own communities; a pioneering few, like Pauline Spiegel, have taken the audacious step of examining microcosms of the mainstream American WASP culture from an anthropological viewpoint. To make such a film work for the mainstream American viewer, one must revert to the discredited (by Rouch and his followers) distancing techniques of early films of the genre: we must be made to see our own society as something foreign, alien.

Spiegel accomplishes this task very effectively in *The Gold Pit*. The economy that feeds us all balances precariously on such apparently irrational activities as the manic competition of the gold traders in the Commodities Exchange, so we consider it more or less "normal." But what would an extraterrestrial anthropologist think of their eight-hour screaming sessions, as depicted in Spiegel's film? She might note the absence of female brokers or apprentices on the floor of the Exchange and conclude that she is witnessing a bizarre Earthling masculinity ritual. (And she might not be far from the truth; at least, the traders' dating behavior and expressed attitude toward women do not contradict this interpretation.)

Spiegel herself makes no judgments; without commentary, she just gives the subjects of *The Gold Pit* enough celluloid to hang themselves by their own words and actions. It is up to the viewers to draw our own, perhaps chilling, conclusions about our society, our economy, our sex roles and our work lives from this glimpse of a piece of our culture that most of us have never seen in person, much as we ultimately depend upon it.

INUIT 'EDGE OF NIGHT' ADDICTS

The logical next step beyond Americans making anthropological films about Americans is anthropological filmmakers giving people in Third World cultures the means to document themselves. (This would also seem to be the most constructive answer to the "colonialism" objection to the genre.) Peter Raymont is a Canadian independent who has been doing just that. As executive producer for the Arctic Regional Unit of the National Film Board of Canada, Raymont trained a group of Inuit ("Eskimos") in the use of video and 8mm film. He later returned to document the struggle of the Inuit producers to set up their own network, Inukshuk.

Colin Low, an NFBC veteran and longtime director of the regional program, who accompanied the seven Film Board entries to the Margaret Mead Festival, calls the early cable TV penetration of remote parts of Canada and the current use of satellite technology "a mixed curse. If you have hardware, you have to use it because it's expensive." Peter Raymont's film, *Magic in the Sky,* vividly contrasts the deterioration of Inuit culture in northern settlements that have embraced TV with the rich community life of those few who have continued to refuse installation of a satellite dish. In between are the Inukshuk producers, determined to offer their people a homegrown alternative to championship hockey and *The Edge of Night*. In a six-month experiment funded by the Canadian government, Inukshuk broadcasts vernacular news reports, talk shows and cultural programming (including concerts by the famed Inuit "throat singers") and utilizes cable's interactive capacity to set up a "Picturephone" service for families and friends separated by the long, dark Arctic winter.

The National Film Board of Canada has been a priceless asset to Canadian independents since 1939; frequent and lengthy lamentation of the absence of any comparable government support for independent production in the US has appeared in these pages and elsewhere, so I will not belabor the point. But how do you break into independent anthropological filmmaking without an NFBC behind you, or a stint with a successful bluegrass band? Funding problems are essentially the same as with other types of documentaries; the people I talked to at the Mead Festival all emphasized the need for a deep personal enthusiasm for the subject matter (certainly a prerequisite for self-funding!). Malcolm Arth says that the meat and potatoes of financing still comes from arts and especially humanities councils, both national and regional. If you can't afford travel to foreign climes, pick a local subject and seek funding from regional sources. Don't overlook businesses, fraternal organizations, even interested individuals.

Even if your chosen subject isn't well documented in anthropological literature, there are plenty of sources for help with research. If you're not a social scientist yourself, consider retaining an anthropological consultant. Many museums offer archival sources as well as educational programs. The American Museum of Natural History, for instance, supplied John Cohen with footage shot in South America by the late Dr. Junius Bird in 1946, for use in *Peruvian Weaving;* they also have a fabulous collection of stills that they make available at minimal cost.

The distribution picture lets us end this exploration on a positive note: a healthy educational market exists for this type of product. The National Anthropological Film Center at the Smithsonian Institution buys almost everything, and even PBS may be receptive (but beware of their re-editing!). A number of distributors specialize in anthropological subjects, including Documentary Educational Resources, Filmakers Library, Icarus Films and the New York University Film Library. It helps to get reviewed in anthropological and sociological journals, notably *The American Anthropologist*. Being selected for the Margaret Mead Film Festival doesn't hurt either. If you still have doubts about whether this is an appropriate showcase for your work, consider Malcolm Arth's criterion: all are invited to submit for consideration descriptions of films or tapes "about real people in real situations, in any part of the world." Broad enough? ■

AIVF FORUM

Shortage Looms: Threat To Major Mini Market

KITTY MORGAN

I wish to enlist all readers of *The Independent* in an urgent letter-writing campaign to Home Box Office (HBO) in support of independent film and video. Independent Cinema Artists & Producers (ICAP) has been distributing indie work to cable TV since 1975, and in particular we have pioneered the placement of shorts on HBO and other major pay services. But recent industry developments threaten the continued sale of shorts to cable, and it's crucial that we respond in large numbers.

The specific incident which concerns me is HBO's decision to reduce the number and type of shorts they purchase from us. I have been informed that they no longer want to see films or tapes over ten minutes. This has serious implications—not just for works longer than ten minutes, but as indication of HBO's intentions.

HBO has been a major outlet for independently produced shorts of less than 30 minutes, which are used in the breaks between feature films. Many people have found these to be the most innovative and appealing work on HBO. Unfortunately, HBO does not list these shorts in their guide, although we have tried for years to convince them to do so. Their research has shown that most viewers buy the service for the features, sports and other specials. Since they do no ratings on the shorts, their only feedback is from letters and telephone calls. So letters can have a great impact on what happens now. They have recently reevaluated their use of shorts and discovered that those under ten minutes are used most frequently. As breaks between features are increasingly used for on-air promotion (there are no commercials on HBO), spaces for the shorts seem to be getting shorter and possibly fewer.

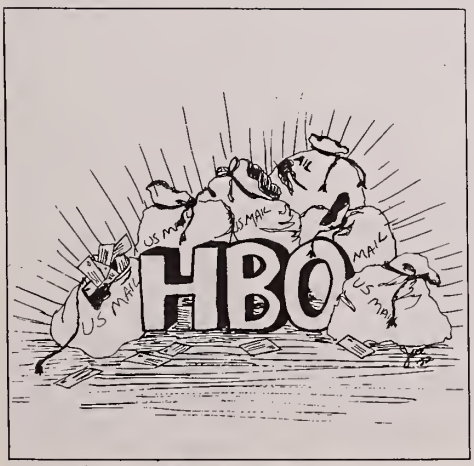
I am alarmed by this development. Obviously, there are a number of excellent longer shorts; in fact, the ICAP short which has received the most enthusiastic audience response is a 20-minute documentary! Every time it has been shown, HBO and ICAP have both been bombarded by requests to see it again and even to buy the film.

I am sympathetic to the needs of the HBO Intermissions Department, which has been extremely supportive of ICAP and independent work for years. It was, in fact, with HBO's encouragement that we founded ICAP. I wish to make it clear that the Intermissions Department is fighting for the shorts—it's the higher levels of management who are making the decisions to cut back. Our advocates at HBO refer to shorts by the more dignified term "intermissions" programming, rather than the derogatory "filler."

HBO, the largest buyer of intermissions material, has been using 350-400 shorts a year, and many of them come from indies. Recently, however, record companies have been providing more and more music clips free of charge to the cable services. Some other services including Showtime and The Movie Channel produce their own shorts, such as behind-the-scenes glimpses of Hollywood and disco exercise interludes.

In the September 18 issue of *TV Guide,* one programmer from Wometco Home Theater (WHT) claims the audience doesn't like offbeat independent works. "I'd say they're tolerated," he commented. Representatives from Showtime and HBO are likewise quoted as having doubts about the merits of shorts.

We must respond to these claims. I'd like to urge everyone to write to the pay cable services, particularly HBO, and show our support for independent work. (On a broader level, of course, we should refer to indepedent works of all lengths; but the present threat is to shorts on cable services.) In your letter you might refer to actual titles you've



JACE DAWSON

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AIVF FOUNDING PRINCIPLES

1. The Association is a service organization of and for independent video and filmmakers.

2. The Association encourages excellence, commitment and independence; it stands for the principle that video and filmmaking is more than just a job—that it goes beyond economics to involve the expression of broad human values.

3. The Association works, through the combined effort of the membership, to provide practical, informational and moral support for independent video and filmmakers and is dedicated to ensuring the survival and providing support for the continuing growth of independent video and filmmaking.

4. The Association does not limit its support to one genre, ideology or aesthetic, but furthers diversity of vision in artistic and social consciousness.

5. The Association champions independent video and film as valuable and vital expressions of our culture and is determined, by mutual action, to open pathways toward exhibition of this work to the community at large.

●

AIVF RESOLUTIONS

1. To affirm the creative use of media in fostering cooperation, community & justice in human relationships without respect to age, sex, race, class or religion.

2. To recognize and reaffirm the freedom of expression of the independent film and videomaker, as spelled out in the *AIVF* principles.

3. To promote constructive dialogue and heightened awareness among the membership of the social, artistic and personal choices involved in the pursuit of both independent and sponsored work, via such mechanisms as screenings and forums.

4. To continue to work to strengthen *AIVF*'s services to independents, in order to help reduce the membership's dependence on the kinds of sponsorship which encourage the compromise of personal values.

seen and how much you like their energy, style or unusual viewpoints. If you really want to go all the way you might even suggest that the wild and wacky shorts are the only reason you subscribe to HBO!

The letters that carry the most weight for HBO are those from their subscribers, so comments from you as consumer rather than artist are most helpful. Obviously, none of the pay services want to give anyone an excuse to disconnect. It's worthwhile noting that last month, when a curtailed budget loomed at Bravo, letters from subscribers were effective in saving shorts on that service.

Even if you don't receive HBO, you can still, as a potential subscriber, write a general letter to the cable operator indicating your interest in shorts. In case you don't remember what has been on HBO recently, some recent ICAP titles shown there include *Brake Free, Colossus on the River,* and *Hey! Hey! We're Giving It Away* (the latter two are documentaries longer than ten minutes).

Below are names and addresses of some specific cable services which presently use shorts. Please write as soon as possible.

- HBO/Cinemax
  Intermissions Dept.
  1271 Ave. of the Americas
  New York, NY 10020
- Showtime Entertainment Network
  1633 Broadway
  New York NY 10019
- Wometco Home Theatre
  150 East 58 St.
  New York, NY 10155

Summary of Minutes

The FIVF and *AIVF* Boards met on November 1, 1982. A summary of the minutes follows. Full minutes are available on request.

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FCC RULES

Sam Cooper III, former FCC counsel and currently an independent producer and consultant to CBS Inc., sought the *AIVF* Board's support for current efforts to repeal the FCC's financial interest and syndication rules, arguing that the rules have inhibited rather than promoted diversity in network programming. The Board took no action, but agreed to look into the matter.

EXECUTIVE DIRECTOR'S REPORT

1. The Independent—The New York State Council on the Arts (NYSCA) increased its support for *The Independent* sufficiently to enable *FIVF* to give Editor Kathleen Hulser a full-time staff position. Hulser expects to increase the magazine to 32 pages starting with the winter double issue.

2. FIVF has begun informal talks with WNYC/TV (New York City's other public television station) about a cable showcase for independent work on one of the municipal channels.

FESTIVAL BUREAU REPORT

1. Bureau chief Wendy Lidell reported on her successful recent trip to Spain's Valladolid Festival to accompany a program of US independent work which the Bureau helped to assemble. In addition, the Spanish Federation of Cine Clubs is working with the Bureau to circulate the package on Spain's non-theatrical circuit.

2. FIVF and the Independent Feature Project have begun discussing the possibility of co-sponsoring next fall's market so as to include shorts and documentaries as well as features.

COMMITTEE REPORTS

1. FIVF Development Committee reported on the many acceptances to *FIVF*'s new Advisory Board.

2. AIVF Advocacy Committee reported that it recently submitted to the CPB Board a discussion of the policy implications of CPB's increasing reliance on station consortia to fund national public TV programs. The CPB Board is due to take up the subject at its meeting on Nov. 4.

3. AIVF Membership Committee reported on its continued research into the chapter question and general efforts to expand national membership.

4. FIVF Program Committee selected tentative schedule of winter programs including workshops on using archival footage, tax considerations for independents, working with composers, works-in-progress screenings and a panel discussion on video art and social change.

5. FIVF Executive Committee approved budget and new personnel regulations, subject to staff comments.

6. Ad Hoc Third World Committee discussed implementation of last meeting's proposals, including hiring of a consultant to review and critique Third World film/videomakers' grant proposals.

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AIVF and FIVF Board meetings are generally held at 7:30 on the first Monday of every other month. The next meeting, however, is on January 10, 1983. Meetings are open to the public. AIVF members are encouraged to attend and share their views with the Board. For more information, call AIVF at (212) 473-3400. ■

- The Entertainment Channel
  1133 Ave. of the Americas, 7th floor
  New York, NY 10036

- Spotlight
  2951 28th St., Suite 2000
  Santa Monica, CA 90405

- Bravo
  Rainbow Programming
  100 Crossways Park West
  Woodbury, NY 11797

Richter Addresses PTV Officials

Robert Richter, independent producer and president of the AIVF Board of Directors spoke on a panel entitled "PBS: Gatekeeper or Watchdog?" during the November PBS Program Fair in Washington, DC. The panel dealt with issues of controversial programming, independent access and PBS' responsibility to stations. Among the others on the panel were David Fanning, executive producer of the new PBS Frontline documentary series, David Loxton, executive producer of Non-Fiction Television; and Barry Chase, PBS director of Public Affairs programs.

For independent producers there often seems to be an enormous bureaucratic superstructure in public television. When it comes to airing controversial-issue programs, it seems that superstructure comes into play in ways that often appear to independent producers of such progams to be obstructions to reasonable access to public television.

As a producer of controversial-issue programs for public TV—perhaps one of the most active—I don't quarrel with PBS' responsibility to make sure that what I produce meets professional journalistic standards. I sometimes *have* wondered why there seem to be, in effect, two executive producers involved: one for the series, such as *Crisis to Crisis,* and then one from PBS in the form of Public Affairs Program officials. If executive producer A for the series deems the program suitable for broadcast, but is overrruled by executive producer B, who is the PBS gatekeeper, the independent producer can be caught in the middle.

I don't believe PBS gatekeepers should show my productions to anyone prior to broadcast, except for press reviews. By that I mean if there is a question about my facts, or concern about my approach, then it is up to PBS to make me prove I'm right—either through the series executive producer (if there is a series involved) or by dealing with me directly. But it is not up to PBS to show my production to someone in or out of government to get their slant or reactions before telecast.

"PBS as gatekeeper" is understood by independents. But many indies are increasingly concerned that there is a new gatekeeper within the public television system that is harder to detect and understand.

The new gatekeeper may be superseding the PBS gatekeeping role by building a structure that changes the way independent producers of controversial programs can have fair access to public television, and creates even more obstacles for them. [Remarks on the *Frontline series omitted—see article pp 10 —Ed.*] This is not only a potential problem for us independents, but it also can be for you and your public.

For the independent, and perhaps even more for the public in general, there are many who believe public television should ber in the vanguard and not "play catch-up" with commercial networks and stations. Public television, they believe, should be daring, innovative, experimental, at times unconventional and even unreasonable. It should take chances that commercial outlets won't. It should find room for and directly fund quality programs, even if they don't fit a preconceived series package idea. Public television doesn't always need an executive producer with final editorial control of a program before it gets to PBS and its gatekeepers.

Public television should define the medium, and not feel it must be defined by other profit-oriented television. You can claim the current political or economic climate is wrong for all this. A case can usually be made for staying where you are, or doing nothing, or going backward to a safer posture. But I challenge public television to fulfill its mission. I challenge public television to do this in a way that allows it to survive, while simultaneously providing a healthy and more accessible forum, a forum it *should* provide for controversial-issue programs that explore the meaningful and sensitive problems of our time —*Robert Richter*

NEH Media in Jeopardy

The National Endowment for the Humanities (NEH) recently transferred $3 million of its $8.4 million Media Programs budget for fiscal year 1982 into NEH research projects. Approximately half of that amount went to fund PTV programming for children. According to a fall issue of *Current,* NEH Chair William Bennett justified the transfer on the basis of a decline in the number of proposals received, an unexpected increase in the Endowment's appropriation in late FY 1982, and the weakness of those proposals submitted in a special grant round held last summer to distribute the extra cash.

The credibility of these explanations is undercut by the alarming fact that NEH has already submitted to Congress proposed FY 1983 budgets which call for a severe cut in the NEH division that includes Media Programs. There is also speculation in Washington that NEH may attempt to restructure divisions in such a way as to eliminate Media as a separate subdivision entirely.

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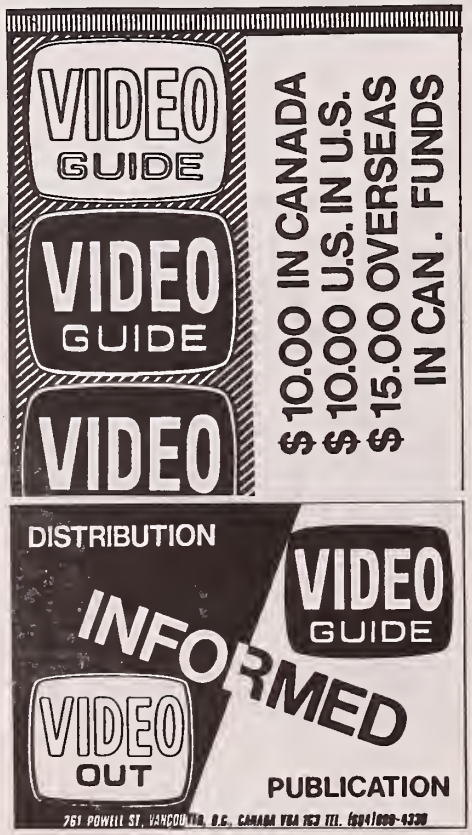
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Humanities funds, federal and state, have been essential to the development and growth of independent film and video in this country. In a letter of protest to Bennett, *AIVF* has charged that the decision to reprogram a major portion of the NEH's Media Programs' 1982 budget "appears to reflect the intention to deemphasize media as an expression of humanities, and to restrict the exploration of current social and political issues as they relate to the humanities."

Any decrease in allocations for Media Programs for FY 1983 must—like the transfer of 1982 funds—be cleared by House and Senate appropriations subcommittees. The transfer of '82 funds was reluctantly approved, because failure to do so would have required that the monies be returned to the Treasury unspent. But Congress can draw the line on any future cuts in, or restructuring of, the Media Programs. Write or phone Rep. Sidney Yates (D-IL), Chair of the House Interior Appropriations Subcommittee, 2234 Rayburn House Office Building, Washington DC 20515, (202) 225-2111; and Sen. James McClure (R-ID), Chair of the Senate Interior Appropriations Subcommittee, 3121 Dirksen Senate Office Building, Washington DC 20510, (202) 224-2752. —*Lawrence Sapadin*

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FESTIVALS

Houston: The Movable Festival

LULU LOPEZ

After receiving complaints about high entry fees and unpaid prize money, the Festival Bureau took a closer look at the Houston International Film Festival. Upon discovering that said festival had previously relocated from Miami, and the Virgin Islands before that, and Atlanta before that, we decided it called for investigation. While correspondent Lulu Lopez concludes that "the Festival functions more or less as a film festival should," there's a persistent suspicious aura around this one that may be a simple question of style and priorities. At the moment, we can't recommend it to independents, but we'll be watching it, and we invite comments of other producers who have been involved with Houston.

For approximately fourteen years, J. Hunter Todd and his crew have been running film festivals, covering such lucrative territories as Atlanta, the Virgin Islands, Miami and now, boomtown Houston. Having again encountered a suitable home, the 16th Annual Festival of the Americas (subtitled the Houston International Film Festival) will celebrate its fifth festival there in four years.

Memories of the those first years in Atlanta are wistfully recalled by Rikki Kipple, a Dyan Cannon-esque woman who is Hunter's right hand. She was with him and the festival from the beginning, she says, and seven years in Atlanta provided a very good set-up for them, including a 2000-seat auditorium. But Todd received the offer he couldn't refuse: a full-time position directing a film festival in the Virgin Islands. The festival in Atlanta was merely a sideline to their film company, something they took time out to do, just as they currently do in Houston. This was an opportunity at the big time.

The government of the Virgin Islands was seeking a "focal identity," a film festival to act as a tourist attraction. Kipple says they all loved the Islands, but apparently they encountered too many difficulties trying to run a big festival in such an out-of-the-way location. At that point, Kipple says, they came to Houston: "We became legitimate again."

Unfortunately, Kipple must have a bad memory regarding Florida, because she did not mention the two years they spent there before the move to Houston. I later asked Todd what happened in Miami, since a local Houston newspaper had printed Todd had "come to town with a reputation with a few blemishes on it," mentioned a "really serious falling out with Miami officials about finances of the city-supported festival," and quoted Todd as saying they had run into "some alienation and negativism when we first arrived" in Houston as a result.

Pooh-poohing the newspaper's accuracy, Todd recounted the "Miami Beach *vs.* Miami Proper" story. It seems that Miami proper saw Hunter as a "hired gun" (Todd's words) brought in by Miami Beach to run a festival that had already been planned by certain Miami interests who were not too happy about seeing an outsider given control of *their* festival. The ensuing vendetta was mainly executed by a well-loved but controversial journalist of the *Miami Herald.* Though Todd was not very specific as to what actual trouble was the cause of it, he did say that the Board of Directors of that Miami Film Festival had to "make up the money" that had been misplaced, and that they were solely responsible and accepted the responsibility. Todd was merely hired by them as a full-time employee; he later left town.

According to Todd, who set up anew in Houston with Cinema America, Inc., his production company was not only unwelcomed by the competing film companies established in the area, but it also trod on the toes of Houstonians planning their own film festival by announcing that the 12th Annual Festival of the Americas was moving in and opening shop.

The Houston International Film Festival operates a few months a year, and runs at a financial loss. Cumulative deficits of the festival's three years in Houston have come to around $80,000, an amount covered by Todd's sponsored and industrial filmmaking business. This year, the event received a $5,000 grant from the Cultural Arts Council of Houston, which "certainly gives us more credibility," as Kipple says, though this is just a drop in the "somewhat under $100,000" budget needed to run each festival.

Participation in this festival is growing each year. There are three types of entries: submitted, official (from foreign countries) and invited. From these, three films, videotapes or screenplays are selected in each category as "winners"; whether they are Gold, Silver or Bronze awards is not specifically announced until the Awards Banquet. There are no monetary prizes offered, only these "prestige" awards. Judging is done by a group of advertising executives, film technicians, educators and others, who use a ten-point selection process.

There has been grumbling that entry fees

are a bit hefty for the amount of publicity given, and Todd laughingly told me of a student who had approached him angrily this year, saying he felt he had "bought" his award with the $35 meal ticket necessary to attend the awards banquet. It is true that no one else gets wined and dined gratis like the "invited" feature films and their retinues, whose shipping charges and plane tickets are paid for by the festival. However, there are many more satisfied filmmakers and audiences who appreciate the festival and its efforts.

One of the happy customers is Roy Frumkes, a New York filmmaker whose Gold Prize at the 13th Film Festival for *Document of the Dead* brought him back for the 15th Festival, where he has again won a Gold Prize for *Burt's Bikers.* Frumkes is a festival veteran who knows how to get his money's worth out of any promotional possibilities the festival may offer. Once the three top winners were announced in his category, Frumkes traveled to Houston, volunteered to conduct a seminar on *Financing, Producing and Directing Low-Budget Films,* contacted local groups which might have an interest in the film (*Burt's Bikers* deals with mentally handicapped children), went on local Pacifica Radio to promote it and made as many contacts as he could. He even made some contacts with backers for his current work-in-progress. Others might not be able to take as good advantage of the situation. There were 130 student entries last year from all over the country, and the fact is not many students can afford a few hundred dollars' worth of plane fare, lodging and festival tickets (no, they do not even get in free). If they are naive enough to believe they are going to get a monetary prize out of it, they may show up and be as disappointed as the fellow who complained to Todd. When the glitter of prizes and prestige does not blind a winner, s/he can stay home and wait for the prize and chalk it up on his/her resume. Frumkes will take his prize and include it in his promotional material, hoping it will enhance the marketablity of his film.

The festival also handles promotional activities, such as publication of a winners' list in *Variety,* and acts as liaison between winner and purchaser, backer or the like. In effect,



COURTESY FILMMAKER



ROBERT DePIETRO / DEBRA SHARON BARD

Roy Frumkes' 'Burt's Bikers' (l), concerning a unique rehab bike program for retarded youth, won an award at Houston. So did Mark Block & Bart Weiss' 'The Jocelyn Shrager Story' in 1980—but the $1000 John Peckham Memorial Prize was never paid to the filmmakers.

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the festival functions more or less as a film festival should.

The festival is administered as a small-time operation, yet has a glamorous veneer that smacks of Hollywood and money and everything that makes a hit in a city like Houston. The featured "invited" and "official" foreign entries are the only films that are well publicized; last year they included *Diva* (French), *Siberiade* (a mammoth Russian film) and *Three Brothers* (Italian)—the kind of films that are rarely shown locally. These shows were very well-attended, and ticket sales last year were up 30%.

I asked Todd if he felt that the festival should expand its efforts and grow into the big operation he told me had existed previously in Miami. He makes no bones about the fact that he would like to do it really big—and expensive. He holds no bitterness about his Miami days, and, yes, he would like it to be that kind of heavily backed festival. But, he says, there is no solution but "raising ticket prices" if it's to get any larger. We will have to wait until next year to see what develops.

Lulu Lopez is based in Houston and writes about film and the fine arts.

●

There's something for everyone this month, though American independent festivals clearly dominate the selection. The USA Festival in Dallas, though leaning somewhat toward Hollywood, is looking for both features and shorts, while events in Atlanta, Georgia and Athens, Ohio can provide a niche for almost any genre of indie film and video. If you have something more avant-garde, you might try the Ann Arbor or San Francisco Art Institute competitions; and if you prefer to tap the educational market, try the National Educational Film Festival in California.

Ecology-minded films may *find their most appreciative audiences at Ekofilm International in Czechoslovakia, or closer to home at festivals sponsored by the Audubon Society and the North American Wildlife Society. Feature producers should look at Karlovy Vary, Melbourne and Cannes, and shorts will find a premium showcase in Oberhausen, Germany. Finally, a major animation event in Annecy, France.*

USA: No News Is Good News

The USA Film Festival, under the new and aggressive direction of Sam Grogg, has the distinction of being one of the best-publicized film festivals in the country. More press releases emanate from Grogg's Dallas office in one day than anyone could read in a week; but in a business like festivals, where publicity's the whole point, I read this as a very good sign.

One reason for all this activity may be that the Festival is currently expanding to an all-year-round format, sponsoring local film premieres, and recently the first World Drive-In Film Festival. They will also separate the short film competition from the feature film festival, starting in 1983.

The short film competition will take place first, on March 25-27. Four cash prizes ranging from $250-$750 will be awarded to winners selected from 6 to 8 hours of films preselected for public screenings. From the look of past catalogues, the emphasis is on production values rather than innovation. The program is then shown over ON-TV, a national over-the-air pay network, for a negotiated license fee. Entries in 16 and 35mm up to 50 min. must be submitted by February 15 with a small entry fee.

GROUP SHIPMENTS

If three or more film/videomakers plan to enter the same foreign festival, FIVF can arrange a group shipment, thereby saving you money! What you must do is drop us a note telling us what festival you are planning to enter, and if we get enough interest in one, we will call you.

The Feature Film Festival will be held April 29-May 7. According to the catalogue, they always attempt a 50/50 mix of independent and studio films. Past independent features have included *Diner, Eating Raoul* and *Americana.* Selections are usually made by a panel of film critics, who in the past have included Roger Ebert, Judith Crist, Peter Biskind, Arthur Knight and Charles Champlin, each of whom selects two films to be screened. Grogg is not satisfied with this procedure but hasn't developed an alternative yet. He expects to be selecting films with the advice of Frank Perry and Peter Bogdanovich. He said he would show five independent films that are local or national premieres. Enter by April 1. Contact: Sam Grogg, USA FF, 3000 Carlisle Plaza, ste. 205, Dallas TX 75204, (214) 760-8575.

Atlanta—Pix In Dixie

The first thing I noticed about the Atlanta Independent Film & Video Festival was the consistently high quality of its juries. Composed over the last three years of critics and programmers such as Larry Kardish, John Hanhardt and Karen Cooper, and film and videomakers such as Mark Rappaport, Juan Downey, Willard Van Dyke and Suzann Pitt, the juries seemed designed to foster appreciation of all styles and genres. Two members of the 1983 jury have already been selected: Barbara London, video curator at the Museum of Modern Art, and Jim Hickey, director of the Edinburgh International Film Festival.

The Atlanta Festival is sponsored by IMAGE Film/Video Center in association with the High Museum of Art. According to festival director Linda Dubler, the aims of the festival are to develop an audience for independent film and video in the Southeast region and expose the work of emerging media artists. To accomplish this, a feature film is screened at the 450-seat auditorium at the High Museum on opening night, while the rest of the week is reserved for screening shorter works in film and video. Opening night features in past years have included *Clarence and Angel* by Bob Gardner, *The War at Home* by Silber and Brown and *Soldier Girls* by Broomfield and Churchill.

The judges look at all submitted work and program six nights of what Dubler calls "winners." Only a few of these, however, win cash awards, which total about $4-5,000. IMAGE also packages a touring show from the "winners" and pays royalties to participating producers under a non-exclusive distribution agreement.

Over the last six years, southern indies have periodically raised a fuss over their lack of access to the audience gathered for the festival, in cases where their films or tapes were not selected for the program. Pointing out that the jury is *not* generally composed of local people, the producers have lamented the lost opportunity to present regional work to a large, enthusiastic audience. This year, according to IMAGE Board member and former festival director Gayla Jamison, these plaints will be addressed through the addition of a non-competitive Southern Showcase curated by a regional person.

The 7th Annual festival will take place April 12-17. Entries in 16mm, ¾" and ½" must be received by February 25 for judging during the first week of March. Entry fees range from $7-$20. Contact: IMAGE Film/Video Center, 972 Peachtree St., Ste. 213, Atlanta GA 30309, (404) 874-4756. —*WL*

Athens International—The Academic Sensibility

If the idea of over 500 works screened in fourteen competitive categories over nine days frightens you, then stay away from what filmmaker Amalie Rothschild characterized as "probably the best independent film festival" in the country. Publicity director Renee Glenn says that "one reason people enjoy coming to Athens is the laid-back, easy-going atmosphere," but with fifteen features screened out of competition, retrospectives of works by Nicholas Ray, Manny Kirchheimer and Bill Viola, workshops and seminars over three days, and 500 competition screenings, "laid-back" seems an unlikely adjective.

But that was 1982. 1983 may be a little smaller, since the video section will be moved into its own festival in October 1983. 1982's theme was *Art, Technology and the Moving Image,* and featured workshops in *Community Access, Educational Applications* and *New Avenues in Distribution.* 1983's theme will be the *10th Anniversary Celebration,* and it will feature award-winning films from the last ten years.

The annual competition will be held this year, awarding some cash and equipment awards in five major categories: animation, documentary, experimental, feature and short story (narratives between 5 and 30 minutes). Entries are pre-screened, according to Glenn; and depending on the number of

entries received in a given category, between 50 and 100% of those submitted will be shown. The judges then look at the pieces in their assigned category and make selections. Last year's judges included Manny Kirchheimer, Jessie Maple, Michelle Citron and Charles Samu.

Kirchheimer felt it was one of the best judging situations he'd ever experienced, since there was objectivity and no politicking. The judges were even allowed to make up a new prize category for a film they felt straddled two categories: *White Lies* by Marion Cajori. Originally placed in the short story category, Cajori took first prize for "experimental narrative."

Festival director Giulio Scalinger says they always try to invite at least one film programmer to be a judge, and other programmers to be in attendance. However, about 75-80% of their audience, he estimates, is from the local college and surrounding community.

The Athens International Film Festival will take place from Apr. 22 to 30. Entry fees range from $15-$60, and although it's probably not a place to sell your film, it's certainly a good place to share it with people who love film and lots of it. Enter by Feb. 14. Contact: Giulio Scalinger, Dir., AIFF, Athens Center for Film & Video, PO Box 388, Athens OH 45701, (614) 594-6888. We'll bring you more on the video festival later this year.

KIRA PEROV



A scene from Bill Viola's 'Hatsu-Yume' (First Dream), included in the retro at Athens

CINE

The Council on International Non-Theatrical Events (CINE) biannual competition awards Golden Eagles to "professional" films and CINE Eagles to "amateur" ones. They promise to enter your film in those foreign festivals "in which your film has the best chance of receiving recognition." This determination is made by CINE "in accordance with its accrued experience of the types of films each festival wants." The producer, however, retains the final authorization for a foreign entry and must pay $35 to cover the cost of submission.

While some independents have reported good results working through CINE, it should be noted that they have a strong bias toward sponsored films. Producers, they say, include "educational and industrial organizations, professional producers, governmental agencies and amateurs." CINE then "selects and submits...those films most suitable to represent the United States film industry in international competitions." To be blunt, controversial or aesthetically or politically radical films don't stand a chance. They reportedly have a poor track record with the more important European festivals. They say that "shorter films are preferred by most festival organizations," but this has hardly been the experience of the Festival Bureau.

For all this, you pay entry fees ranging from $55 to $110 depending on length, and CINE holds your print for one year. Thirty regional juries make pre-selections from over 800 submissions, and approximately 200 films survive the national judging in Washington DC. Submissions may be in 16mm and 35mm, and deadlines are Feb. 1 and Aug. 1. Starting in the fall of '82, CINE will accept entries originating in video if submitted in ¾". They warn, however, that few foreign festivals are accepting video at present. Contact: S.R. Tamhane, Exec. Director, CINE, 1201 Sixteenth St. NW, Rm. 105, Washington DC 20036, (202) 785-1136. —*WL*



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Cannes

The Cannes International Film Festival, in May, is composed of five program categories. If you're serious about entering Cannes, you should request their excellent handbook available from Gillian Slonim at the French Film Office/Unifrance USA, 745 Fifth Ave., NY NY 10151, (212) 832-8860. Also see *Cannes Can-Do: A Survival Course* by Joy Pereths (*The Independent*, Feb. 1982). In brief:

The Official Section:

In Competition—shorts and features less than 12 months old, released only in country of origin and not entered in any other festivals.

Out-of-Competition—features invited by jury.

A Certain Look—features selected but ineligible for Competition. To enter, contact: Festival International du Films, 71 Rue Faubourg Saint Honore, 75008 Paris, France by Mar. 1, or contact the Unifrance Film Office to find out when director Gilles Jacob will be in New York or Los Angeles.

Critics' Week:

Non-competitive section of seven films selected by members of the French Cinema Critics Association. They must be director's first or second feature, less than two years old, and not entered in any major European festival. Enter by Mar. 1. Contact: Robert Chaial or Janine Sartre, Critics' Week, 73 Rue d'Anjou, 75008 Paris, France. Jacqueline Lajeunesse, film critic at *Revue du Cinema,* expressed special interest in American independent features. She can be reached at: 21 Rue des Plantes, 75014 Paris, France.

Directors' Fortnight:

The Association of French Film Directors presents 25 features, documentaries and animated films during the festival. Contact: Pierre-Henri Deleau, Exec. Director, Societe des Realisateurs de Films, 215 Rue du Faubourg St. Honore, 75008 Paris, France. M. Deleau also travels extensively. Contact the Unifrance office for his intinerary.

Perspectives on French Cinema:

French entries only.

The Film Market:

Run concurrently with the Festival, the Market is administered separately. Your film may not have been entered in MIFED nor be over one year old. All formats can be screened inexpensively. Enter no later than early April. Contact: Robert Chabert, Film Market at the main festival address.

As Pereths points out in her article, you must be prepared to blow your print up to 35mm, subtitle it in French and spend significant amounts of money on publicity to make going to Cannes worthwhile.

Melbourne

Along with Sydney, which overlaps it by one week, the June Melbourne event is the most important festival in Australia. They accept fictional shorts up to 30 minutes, for which there is a competition awarding cash prizes; there are also official and information sections for feature films and documentaries up to 60 minutes. They are very receptive to American work, and showed over thirty US independent films in 1982. According to Amalie Rothschild, whose film *Conversations with Willard Van Dyke* was among the many films screened at both the Melbourne and Sydney Festivals last year, Director Geoffrey Gardner saw the film at one of the many festivals he attends and invited it. But Rothschild reports that Gardner has now resigned, and we don't yet know who his replacement will be, or his or her travel plans.

Melbourne is reportedly very well run, and offers excellent press relations assistance headed up by Natalie Miller, who is also with Sharmile Films, one of the large theatrical/non-theatrical distribution companies in Australia. Many buyers attend Melbourne and they are generally easy to meet. The festival provides a number of accommodations, including cost-free private screenings, to facilitate the transaction of business. Melbourne and Sydney share about 30% of their films and will sometimes pay travel costs for feature filmmakers. There is no entry fee; the festival pays return postage for selected entries. Entry deadline: Feb. 28. Contact: Melbourne Int'l Film Festival, 53 Cardigan St., PO Box 357, Carlton South, Victoria 3053, Australia.

IN BRIEF

This month's additional Festivals have been compiled by Amanda M. Ross and Wendy Lidell with the help of Gadney's Guides and the FIVF files. Listings do not constitute an endorsement, and since some details change faster than we do, we recommend that you contact the festival for further information before sending prints or tapes. If your experience with a festival differs from our account, please let us know so we can improve our reliability.

Domestic

● *ANN ARBOR FILM FESTIVAL,* March, will be celebrating its 21st year in 1983. The *Film Festival Review* reported that "this festival was held in the large 1,800-seat Michigan Theatre. Some of the intimate spirit of the avant-garde event gets lost in this huge movie palace, but great effort is given to revive the feeling of an unpredictable happening. On several of the concluding nights, the organizers succeeded by filling the lobbies and balconies with balloons, organ music and costumes." The same report also says that film programmers seem to have stopped going to Ann Arbor because of the uneven quality of the films projected. Karen Cooper of the Film Forum says this is true, but adds that it's still a good festival, well run, with excellent projection. They're well known for having lots of prize money, and there's also a touring show which visits about twelve college sites, where additional competitions for prize money are held. They appear to favor innovative, experimental work. Enter by Feb. 26; $125 entry fee. Contact: Ruth Bradley, AAFF, PO Box 7283, Ann Arbor MI 48107, (313) 663-6494.

● *ASIAN AMERICAN INTERNATIONAL FILM FESTIVAL,* June. Since 1978, this festival has encouraged the exhibition of new films by Asian and Asian-American filmmakers, and it has grown significantly in recent years. It is presented by Asian Cine-Vision in cooperation with the NYU School of Cinema Studies and partially supported by the National Endowment for the Arts and the New York State Council on the Arts. Gauges are not specified. Please contact the festival for further information. Deadline: February-March. Contact: Michael Chu or Renee Tajima, Asian Cine-Vision, 32 East Broadway, New York NY 10002; (212) 925-8685.

● *AUBUSSON INTERNATIONAL FILM FESTIVAL ON CRAFTWORKS,* May. This festival gives French audiences the opportunity to view films on the subject of crafts from 30 different countries. Entries may be in Super-8, 16 or 35mm; videocassettes are accepted. Awards are given. Entry fee is not specified. Deadine: March. Contact: Genevieve Hureau, 972 Fifth Ave., New York NY 100021; (212) 570-4429.

● *AUDUBON SOCIETY INTERNATIONAL ENVIRONMENTAL FILM FESTIVAL,* May. This festival accepts 16mm films on subjects relating to nature, wildlife, the effects of pollution and other conservation topics. An average of 150 films have been entered in previous festivals. Entry fee: $40. Deadline: Mar. 15. Contact: Carol Taylor, Audubon Society, 950 Third Ave., New York NY 10022.

● *BALTIMORE INTERNATIONAL FILM FESTIVAL/INDEPENDENT FILMMAKERS' COMPETITION,* April. The aim of this festival is to celebrate and promote independent films. It is sponsored by the Baltimore Film Forum and supported by the National Endowment for the Arts, the Maryland State Art Council and the city of Baltimore. Entries must be in 16mm and must have been completed in the 27 months prior to entry. Categories include: animation, documentary, dramatic and experimental. Awards are given. Entry fee: $10 for films under 20 minutes, $15 for films over 20 minutes. Festival pays return postage in the US only. Deadlines: entry forms, Feb. 7; films, Feb. 21. Contact: Baltimore Film Forum, Kenneth F. Moore, Coordinator, 516 North Charles St., Room 405, Baltimore MD 21201; (301) 685-4170.

● *CHICAGO LESBIAN & GAY FILM FESTIVAL,* March 1983. Chicago Filmmakers is accepting entries in Super-8, 8 and 16mm as well as ¾" videocassette. Entry deadline: Feb. 18. No entry fee. For entry form or more info, contact: Brenda Webb, Chicago Filmmakers, 6 West Hubbard St., Chicago IL 60610; (312) 329-0854.

● *FAC-TV INTERNATIONAL FESTIVAL OF*

FILMS ON ARCHITECTURE AND PLANNING, spring. Due to the lack of television programs on architecture and planning issues, this festival hopes to broaden the limits of perception and open new methods for communicating the importance of the "built environment." It is open to anyone who has created films or videotapes on these themes. Categories include: documentary, dramatic, animated and experimental. In addition to the festival, FAC-TV is sponsoring *Archi-Spot,* a TV spot/public service announcement competition, also based on architectural and planning themes. This year's festival will be held in New York. Exact dates will be announced by the festival in early 1983. Contact: FACT/USA, 491 Broadway, 11th floor, New York NY 10012; (212) 966-0713 or 877-5572.

● *HEALTH JOURNALISM AWARDS,* June. This competition, established in 1976, recognizes journalists who promote health, suggest solutions to problems, motivate public health care and contribute to responsible reporting. Sponsored by the American Chiropractic Association, the competition averages 160 entries, which must be in 16mm. Please contact the competition for categories and futher information. No entry fee. Deadline: Dec. 31-April. Contact: American Chiropractic Association, Public Affairs, 220 Grand Ave., Des Moines IA 50312; (703) 276-8800.

● *KENYON FILM FESTIVAL,* February. The purpose of this festival, established in 1965, is to encourage independent filmmakers and promote individual expression. Entries must be in 16mm and under 60 minutes. $700 in prizes is awarded. Judging is performed by a jury of filmmakers, teachers, critics and the audience. Entry fee: $5 per film; entrant pays postage. Deadline: February. Contact: Philip A. Hooker, Director, PO Box 17, Gambier OH 43022.

● *MIAMI SUPER-8 FESTIVAL,* March 3. Established in 1974 and sponsored by the Miami University Educational Media Department, this festival is open to amateurs and students. Citations of merit are awarded. Contact film festival for more information. No entry fee. Deadline: January. Contact: Miami University, Mary Jo Easton, EDM Department, Oxford OH 45056; (513) 529-3736.

● *NATIONAL EDUCATIONAL FILM FESTIVAL,* April-May, was established in 1970 in order to exhibit outstanding educational films to educators, students and the public. Sponsored by the Motera Educational Film Foundation, it averages 2500 in attendance. Educational film entries may be 16 or 8mm, produced or released within the previous year. Student and feature educational films may be in 8, Super-8 or 16mm. Categories are too numerous to mention, so please contact the festival for further information. Film strip contest entries are also accepted in 35mm. Cash awards are given. Judging is based on "imagination, continuity and technical excellence." Entry fees vary according to section. Deadline: Feb. 15. Contact: Sue Davies, Motera Educational Film Foundation, 5555 Ascot Dr., Oakland CA 94611; (415) 531-8001.

● *NATIONAL COUNCIL OF FAMILY RELATIONS (NCFR) FILM, VIDEOTAPE & FILMSTRIP AWARDS COMPETITION,* October. The purpose of this competition, established in 1969, is to encourage and recognize excellence in production and to promote the effective use of films, videotapes and filmstrips in depicting family life. Films must be in 16mm and filmstrips in 35mm. Please write to the competition for a list of categories. Awards are given. Entry fees: $30 for 1-15 minutes, $40 for 16-30 minutes and $50 for over 30 minutes. Sponsor pays return postage. Deadline: March. Contact: Sue Ann Williams, Coordinator, 1219 University Ave. Southeast, Minneapolis MN 55414, (612) 331-2774.

● *NATIONAL VIDEO FESTIVAL & STUDENT COMPETITION,* June. The competitive section is only open to video students. Prizes are awarded. Categories include: documentary, informative, dramatic and experimental. The noncompetitive section is by invitation only. The deadline for the student competition is Feb. 15. For specific information please contact: American Film Institute, JFK Center for the Performing Arts, Washington DC 20566.

● *NEVADA CITY FILM FESTIVAL,* Apr. 29-30, established in 1980, is restricted to amateurs. Entries may be in 16, Super-8 or 8mm and under 30 minutes, produced noncommercially in the previous year. Prizes from $50-$150 are awarded in each division. Judging is based on "originality, technical competence and artistic expression." Entry fee: $5 per film; sponsor pays return postage. Deadline: 1st week in April. Contact: Sierra Film Society, Ross Woodbury, Director, PO Box 1387, Nevada City CA 95959; (916) 265-3622.

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● *NORTH AMERICAN OUTDOOR ACADEMY AWARDS,* March. The purpose of these awards is to promote excellence and increase the exposure of films dealing with conservation, outdoor recreation and ecology. It is sponsored by the Outdoor Writers' Association of America and the North American Wildlife Conference. Entries must be in 16mm. The winner receives the Outdoor Film of the Year plaque. Entry fee: $25. deadline: Feb. 1. Contact: Outdoor Writers' Association of America, James F. Keefe, Chairman, Missouri Department of Conservation, PO Box 180, Jefferson City MO 65102; (314) 635-2048.

● *ROCHESTER INTERNATIONAL AMATEUR FILM FESTIVAL,* 1st weekend in May. The purpose of this amateurs-only festival, established in 1959, is to present exceptional amateur and non-theatrical films to the public. It is sponsored by Movies on a Shoestring, supported by the New York State Council for the Arts and recognized by the International Association of Amateur Film Festivals. Entries may be in 16, Super-8 or 8mm, with a maximum of two films per entrant. The Shoestring Trophy is awarded to accepted films, and honorable mentions are given to films not in the program. Judging is based on concept, artistic achievement and photographic skill. Entry fee: $6 per film. Deadline: Mar. 19. Contact: Polly Hansen, President, PO Box 3360, Rochester NY 14614; (716) 724-2920.

● *SAN FRANCISCO ART INSTITUTE (SFAI) FILM FESTIVAL,* March. The purpose of this festival is to promote US independent films. Entries may be in Super-8 or 16mm with a maximum length of 35 minutes. $1,500 is distributed among the winners. Entry fee: $10 for individuals, $35 for distributors. Deadline: February. Contact Don Lloyd, 800 Chestnut St., San Francisco CA 94133; (415) 771-7020.

● *SANTA FE WINTER FILM EXPOSITION,* second annual, March 2-31 (weekly) at Armory for the Arts Theater. Open to North American independent 16mm films, optical. 90 minutes max. Deadline for entries: Jan. 31. Entry fee: $5. For more info contact: Teresa Tucker, 1050 Old Pecos Trail, Santa Fe NM 87501; (505) 983-1207.

● *TEXPO SOUTHWEST FILM AND VIDEO FESTIVAL,* March. This annual festival, established in 1973, is restricted to southwestern US independents, students and amateurs. Its purpose is to provide for screenings of new work by independent video and filmmakers. It is sponsored by SWAMP, the Houston Festival and the Texas Commission on the Arts. Entries may be in Super-8 or 16mm. Categories include: documentary, fiction, animation and experimental. No entry fee; sponsor pays return postage. Contact: Southwest Alternate Media Project, Ed Hugetz, 1519 West Main, Houston TX 77006; (713) 522-8592.

● *WESTERN HERITAGE AWARDS,* Apr. 24-26, was established in 1961 to honor the drama and heritage of the Old West. The competition is sponsored by and held at the National Cowboy Hall of Fame and Western Heritage Center. Entries may be in 35 or 16mm and must have been produced in the previous two years. Categories include: theatrical motion picture, documentary, factual television and fictional television. Wrangler Trophies are awarded for excellence in Western Achievement in each category. Judging is based on accomplishment in portraying the spirit of Western pioneers. No entry fee; entrant pays postage. Deadline: Jan. 15. Contact: National Cowboy Hall of Fame and Western Heritage Center, 1700 Northeast 63 St., Oklahoma City OK 73111; (405) 478-2250. ■

Foreign

● *ADELAIDE INTERNATIONAL FILM FESTIVAL,* June. Established in 1960, this festival now attracts about 40,000 spectators, although it's still Australia's "small" festival, Melbourne and Sydney figuring more prominently. Feature, short, documentary and animated film entries may be in 70, 35 or 16mm. Short, documentary or animated films must be 60 minutes maximum. Special awards go to features and shorts of exceptional merit. No entry fee; festival pays return postage on accepted entries. Deadline: March. Contact: Ian Lauri, Director, GPO Box 354, Adelaide, South Australia 5001, Australia; Tel: 278-6330.

● *ANNECY INTERNATIONAL ANIMATED FILM FESTIVAL,* June. This festival, established in 1956, screens all types of animated film from around the world. One of the world's four major animation festivals, it is recognized by the International Association of Animated Film and the IFFPA. Entries, which average 700 from 40 countries, may be in 35 or 16mm and must have been completed within two years prior to the event. Two grand prizes are awarded, as well as prizes in each category. No entry fee; entrant pays postage. Deadline: February. Contact: Annecy International Animated Film Festival, 21 Rue de la Tour d'Auvergne, Paris 75009, France.

● *BUDAPEST INTERNATIONAL SPORTS FILM FESTIVAL,* May, was established in 1970. The purpose of this festival is to screen sports films from various countries, promote competitive and group sports and popularize sports in Hungary. They average 102 entries from 22 countries. Entries may be in 35 or 16mm and must have been produced within the previous two years. Prizes are awarded. There is no entry fee; entrant pays postage. Deadline: March. Contact: Hungarian National Office for Physical Education and Sports (OTSH), Catherine Ruszkai, Secretary General, Rosenburg hp. u. 1. H-1054 Budapest V., Hungary; Tel: 119-080, 121-214.

● *EKOFILM INTERNATIONAL FILM FESTIVAL ON ENVIRONMENTAL PROBLEMS,* May. This festival, established in 1974, introduces new films on the subject of environmental problems and their solutions. It is sponsored by the Federal Ministry for Technical Development and Investments. The festival averages 120 entries, with 5,000 in attendance. Entries may be in 16 or 35mm. Categories include: Human settlement environment, agricultural production ecologization, industry, energy systems, facilities transportation, negative environmental effects limitation, ecologically balanced landscape development. EKOFILM grand prize and 5 main prizes in each category are awarded. Entry fee: $15 up to 30 minutes in length, $24 over 30 minutes. Deadline: March. Contact: Libuse Novotna, Director, Konviktska 5 113 57 Prague 1, Czechoslovakia; Tel: 263032.

● *FACT-FILM,* September-October. The purpose of this festival, established in 1973, is to promote the use of media to convey architectural and urban issues to the general public. It is sponsored by UNESCO, the French Government and Columbia University of New York. The festival averages 200 entries with 1,500 in attendance. Entries may be in 16mm and other formats on request. Approximately $4,000 is shared among winners. Entry fee: $10, which includes return postage. Deadline: March. Contact: FACT (Forum Architecture, Communication, Territory), Francois Confino, Director, Circa, Chartreuse 30400 Villeneuve lez Avignon, France; Tel: (90) 25-05-46.

● *INTERNATIONAL FESTIVAL OF SUPER-8 CINEMA,* March, was established in 1975 to expose film as art. It is sponsored by Accion Super-8 and the Federacion Internacional del Cinema Super-8. Festival attendance averages 3,000. Entries may be in Super-8 or 8mm. Awards are given. Judging is based on content, form, language and technique. Entry fee is not specified. Deadline: March. Contact: Accion Super-8, Enrique Lopez Manzano, Conde del Asalto 3, Apdo. Correos 35352, Barcelona 1, Spain; Tel: (93) 317-39-74.

● *INTERNATIONAL WIDESCREEN COMPETITION,* April-May. Established in 1964 and restricted to amateurs, this festival encourages use of the wide-screen format. Entries may be in PAN-16, 16, ½-16, Super-8 and 8mm. Awards are given. Entry is free to members and 2 pounds sterling plus return postage for non-members. Deadline: March. Contact: Widescreen Centre, Tony Shapps, Vice President, 88 Marylebone High St., London W1M 3DE, England; Tel: 01-935-2580.

● *KARLOVY VARY INTERNATIONAL FILM FESTIVAL*,* July. The purpose of this festival, established in 1946, is to "introduce and evaluate outstanding films." Their motto is: "For noble relationships among people; for lasting friendships among nations." It is recognized by the IFFPA, and alternates with Moscow as the major international feature film festival in eastern Europe. Gauges are not specified. Categories include: feature, first work (feature, documentary, or short) and short. Awards are given. No entry fee; Entrant pays postage. Deadline: March. Contact: Czechoslovak Film, Jindrisska 34, 111 45 Prague 1, Czechoslovakia; Tel: 266667.

● *MAN AND THE SEA UNDERWATER FILM FESTIVAL,* March. This festival, established in 1968, attempts to collect information on the marine environment through film and underwater photography competitions. It is sponsored by the Australian Underwater Federation and the Australian diving industry. Entries must be in 16 or 8mm and shot underwater. No awards are given. No entry fee; entrant pays postage. Deadline: March. Contact: Australian Underwater Federation (AUF), ATT: John Maynard, PO Box 67, St. Lucia, Brisbane, Queensland 4067, Australia; Tel: 07-3793339.

● *MOOMBA INTERNATIONAL AMATEUR FILM FESTIVAL-AUSTRALIA'S TEN BEST ON EIGHT,* late February-early March. Entries for this festival are restricted to amateurs, and students under 19 years of age. The festival averages 75 entries from 16 countries, with 13 winners and 1,200 in attendance. Films may be in Super-8 or 8mm; 30 minutes is the preferred length. Award categories include: animation, comedy, documentary, experimental, screenplay/story and travel/holiday. Deadline: February. Contact: Melbourne 8mm Movie Club, Donald C. Wood,

Director, 12-14 Tannock Street, North Balwyn, Victoria 3104, Australia; Tel: (03) 857-7457.

● *OBERHAUSEN INTERNATIONAL FESTIVAL OF SHORT FILMS,* March, has been moved forward one month this year, and so has its entry deadline: to January. This reputable short film exposition awards cash prizes totaling between DM 10,000 and DM 15,000. Entries must be German premieres, under 35 min., and in 16 or 35mm. Stress is laid on the following categories: social documents, new developments in animation and the short feature film, student films (particularly from film schools) and debut films. American films did very well last year, taking a record three prizes and reportedly entering into distribution as well. Festival committee member Klaus Kreimeier will be in New York from Jan. 8 to 11 this year to screen entries to the New York Independent Filmmakers' Exposition, as announced in the December *Independent*. To enter the NYIFE, contact: Nick Manning, Brooklyn Arts and Culture Association, 200 Eastern Parkway, Brooklyn NY 11238, (212) 783-3077. Deadline for entries is a flexible Jan. 3. Shipment of films to Germany is then handled by Goethe House in NY; more information may be obtained from Ingrid Scheib-Rothbart, Goethe House, 1014 Fifth Ave ., New York NY 100028, (212) 744-8310. To contact the festival directly, write: Wolfgang Ruf, Oberhausen International Short Film Festival, Grillostrasse 34, 4200 Oberhausen 1; West Germany. Tel: (0208) 825 26 52 (28 99).

● *SOPHIA INTERNATIONAL FESTIVAL OF ORGANIZATION, AUTOMATION, PRODUCTION & MANAGEMENT,* May. Categories for this festival include scientific, popular science, research, educational and documentary. Entries may be in 35 or 16mm, produced during the last three years with a maximum length of 30 minutes. Gold, silver and bronze Globes are awarded to winners. Deadline: March. Contact: Infor Film Servis Bulgaria, 135 Rakovsky Street, Sofia, Bulgaria.



Marc Hayashi and Wood May pursue a clue, gumshoe-style, in Wayne Wang's 'Chan is Missing,' which opened at the Asian American Film Fest.

● *TARBES-PYRENEES INTERNATIONAL TOURISM FILM FESTIVAL:,* June, was established in 1967 in order to promote graphic and audiovisual tourism and to encourage the spectator to explore different regions and countries. Entries must be in 35 or 16mm and no longer than 52 minutes. Awards are given. Entry fee is 1,000 FF for one film, 1,300 for two, 1,500 for three and 100 additional for each after three. Deadline: March. Contact: Etienne Achille-Fould, President, 2 Place Ferre, 65000 Tarbes, France; Tel: (62) 93-00-78.

● *TRENTO INTERNATIONAL FESTIVAL OF MOUNTAIN AND EXPLORATION FILMS,* April-May. This festival, established in 1952, promotes knowledge and appreciation of mountains. Entries may be in 35 or 16mm, feature or documentary. Categories include: excursionism expeditions, speleology, people and activities, mountain sports, geography and environmental protection. Awards are given. No entry fee. Deadline: March. Contact: Piero Zanotto, Director, Via Verdi 30, Cp 402 38100 Trento, Italy; Tel: 0461-38175.

● *VARNA INTERNATIONAL FESTIVAL OF RED CROSS AND HEALTH FILMS,** June. Established in 1963, the purpose of this festival is to gather and screen the best films and videotapes dealing with Red Cross, health and humanitarian subjects. The theme of the festival is: "Through humanity to peace and friendship." It is recognized by the IFFPA. Entries may be in 35 or 16mm and must have been produced in the previous two years. Categories include: Red Cross films, cartoons, prevention problems in environmental protection and pollution, popular science on health, and television films (popular science documentary, education and cartoons). Awards are given. No entry fee; sponsor pays return postage. Deadline: February. Contact: Alexander Marinov, 1 Biruzov, Sofia 1527, Bulgaria; Tel: 441-14-43, 441-14-45.

**Asterisk indicates that festival will qualify your film for the Academy Awards..* ■

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● *FOR SALE:* Salzman animation stand w/ mint Maver 05 16mm camera & 2×400′ mags. Automated rackover; 10′ auto/manual column; manual shutter; opal glass for slides & transparencies; no follow focus. Excellent for beginner; solid for school situation. $3950 or best offer. Contact: Amalie, (212) 925-1500, NY.

● *FOR SALE:* JVC KY-2000 Power Servo zoom lens, fl.9, 10×-100mm; never used. Best offer. Contact: John, (212) 691-8618 pm, NY.

● *FOR SALE:* Moviola flatbed 16mm 6-plate. Hollow prism. One owner. Excellent condition. $8500 or best offer. Contact: Joyce Chopra, (203) 927-4406, CT.

● *FOR SALE:* Bolex H-16 16mm camera w/ case, Switar 25mm fl.4 lens & Elgeet 75mm fl.9 lens: $325. Bell & Howell Filmo 240 w/Super Comat 20mm fl.9 lens & Schneider-Xenar 75mm f2.8 lens: $150. Contact: Dan Klugherz, (212) 799-7973, NY.

● *FOR SALE:* Video camera package. JVC KY-2000 camera, JVC 4400 U VCR, color monitor, full light kit, fluid head tripod, mics. Low rates for independents. Contact: Erik Lewis, (212) 788-0254, NY.

● *FOR SALE:* Sony 3800 w/ ccu, Hitachi GP5 camera, Shure mixer & mics, small Smith-Victor light set & various cables. 5 yrs. old, hardly used. Best offer. Contact: M. Bartos, (212) 370-9600, 9 am-5 pm, NY.

● *FOR SALE:* Bolex H-16 reflex, 3 lenses, case. Excellent condition; good price. Contact: Michael, (212) 966-1067, NY.

● *FOR SALE:* Stellavox SP-7; very good condition; $900. AKG cardioid dynamic mic; $50. Contact: Lucinda, ICAP, (212) 533-9180, NY.

● *FOR RENT:* Ikegami-HL 77, BVU-110, Sennheiser mixer, mics. Colortran lights. $500/day package w/ video engineer. Multi-camera & 1″ video available. All other production services also available. Call: (212) 473-6947, NY.

● *FOR SALE:* Sony SLO-340 Beta VCR, Sony 1610 camera, cases, accessories; excellent condition. Call: (212) 807-0129, NY.

● *FOR SALE:* Industrial Betamax SLO-320, mint condition w/ remote; original shipping box. Excellent for ½″ editing, dubbing or just high-quality viewing. Call: (212) 986-0910, NY.

● *FOR SALE:* Nagra III, $1800; 16mm Auricon, 12-120 Angenieux, case & 2 mags, $950; Moviola 16mm, $600; JVC 6300 VTR, $900; Sony 3800 VTR, AC unit, $900. Call: (212) 486-9020, NY.

● *FOR RENT:* Video, on line/off line; Panasonic professional ¾″ editing; Ikegami HL79 camera. Low rates. Contact: David Nugent, (212) 486-9020.

● *FOR RENT:* Transfer machine & studio-based Nagra for editing purposes. Low rates. Call: (212) 925-6745/505-0154, NY.

● *TRANSCRIPTION SERVICE*: Your documentary tapes transcribed. Film, TV, speeches. Reduced rate for indie documentarians: $1.70/page on IBM Selectric II. Dependable & precise; rush work specialist. Contact: Michele Gechlik, (212) 957-9376, NY.

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Editing Facilities

● *DEADLINE POST PRODUCTION* offers ¼″ video rough-cut facilities utilizing JVC Tapehandler editing system. $25/hr. w/ editor; $19/hr. w/o editor. 24-hr. access. Contact: Deadline Post Production, 31 Second Ave., NY NY 10003, (212) 777-0168.

● *DEKART VIDEO* offers ¾″ editing facilities: JVC Tapehandler 8200/88U; character & synch generators, color graphics camera, fade-to-black, color correction, detailer, dubbing capability, audio mix & more. In-house studio. $25/hr. w/ editor, $20/hr. w/o editor. Special to artists & no-budget projects: $15/hr. w/o editor. Contact: Dieter Froese, 133 Chrystie St., NY NY 10002, (212) 966-7786.

● *16mm EDITING ROOM* for rent. Fully equipped w/ Nagra & transfer machine access. Village area; $600/mo. Call: (212) 925-6745/505-0145, NY.

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Films & Tapes Wanted

● *JACKPOT PRODUCTIONS,* independent releasing agent, seeks independently produced feature-length film/video suitable for theatrical & broadcast syndication. Works chosen on basis of quality, general appeal & commercial salability. 16mm, 35mm film, ¾″, 1″ tape. Contact: Tom Miller, Jackpot Prod., 26 East 6 St., ERP 8, Cincinnati OH 45202, (513) 421-0447.

● *THE RITZ* seeks video artists & special effects people interested in having work shown at largest video club in world. Contact: Ilene Staple, (212) 254-2800, NY.

● *CH 35-THE HEALTH CHANNEL* seeks programs on health care information & public health concerns for cablecast to 10,000 subscribers. CH 35 is part of Warner/Amex cable franchise agreement w/ cities of Lynn & Swampscott MA. Programs presented by Lynn & Union Hospitals. Contact: Linda Rubin, Health Channel Coord., PO Box 71, Lynn MA 01903.

● *THE SHU FOUNDATION* wishes to purchase vocational training & visual programs on subjects of technics, science, medicine & agriculture for export. Contact: F.M.S. Shu, PO Box 784, Los Altos CA 94022.

● *UNIV. OF HOUSTON* closed-circuit cable system exhibits independent video works. Contact: Sherry Mayberry, (713) 749-1745.

● *THE BLACK FILM CENTER/ARCHIVE,* project of Afro-American Studies Dept., Indiana Univ., seeks to expand collection of historic & current films by & about blacks; also black film posters, playbills, slides & other memorabilia old & recent. Will purchase at reasonable prices. Contact: Dr. Phyllis Klotman, Dir. Black Film Center/Archive, Memorial Hall East M27, Indiana University, Bloomington IN 47405.

● *CENTRE PRODUCTIONS* looking for high-quality education & documentary films for distribution to non-theatrical & TV markets. Prefer films under 30 min. relating to social studies, art & language arts. Send brief synopsis, reviews and/or awards. Contact: Centre Prods., Inc., 1327 Spruce St., Ste. #3, Boulder CO 80302, (303) 444-1166.

● *VIDEO OUT* seeks tapes for international distribution. Operating under auspices of Satellite Video Exchange Society; acquisition committee meets bimonthly to screen & review tape submissions. Send description of tape & receive further

info on distribution procedures. Contact: Video Out, 261 Powell St., Vancouver BC, Canada V6A 1G3.

● *EL MUSEO DEL BARRIO* looking for works produced by Latinos/as or dealing w/ Latino/a issues in areas of experimental, narrative & documentary video. Send ¾" b/w or color cassette, synopsis & list of credits. Contact: John Narvaez, Video at El Museo, El Museo del Barrio, 1230 Fifth Ave., NY NY 10029.

● *FILMMAKER SEEKS FOOTAGE* of cats: 16mm, mostly in groups, stray or otherwise. Will pay. Contact: Roberta Cantow, 136 West 87 St., NY NY 10024, (212) 874-7255.

Funds ● Resources

● *WOMEN IN FILM AND VIDEO* now share office space at 2637 Connecticut Ave., Washington DC w/ access to conference/screening room. Call: (202) 328-7888.

● *NEED FOOTAGE FROM EUROPE?* We can shoot it for you cheaply, quickly. Contact: Meadows, 48 Rue de Passy, 75016 Paris, France; Tel: 011-33-1-525-6243.

● *SOUTHWEST ALTERNATIVE MEDIA PROJECT* has list of 30 film/tape distributors of independent shorts & documentaries. Contact: SWAMP, Distribution List, 1519 West Main, Houston TX 77006, (713) 522-8592.

● *HISPANIC TELECOMMUNICATIONS NETWORK,* production group recently formed to serve Hispanic Catholic community, produces weekly Spanish language TV series. Contact: Adan Medrano, HTN Inc., 1828 Grandstand Dr., San Antonio TX 78238, (512) 680-7777.

● *DOCUMENTARY FILM PROGRAM* at New Mexico Anthropology Film Center open to undergrads, grads, teachers, researchers & practitioners w/ special interest in film, social & humanistic studies. Part I is 5-mo. intensive study of documentary & anthropological filmmaking. Part II involves work on independent, professional-quality projects. Inquiries & applications to: Director of Admissions, Documentary Film Program, PO Box 493, Santa Fe NM 87501.

● *FILM FUND APPLICATIONS & GUIDELINES* for 1983 grant cycle available in Jan., 1983. Deadline for application: 6/1/83. Contact: Film Fund, 80 East 11 St., Ste. 647, NY NY 10003. (212) 475-3720.

● *FINE ARTS WORK CENTER* now accepting applications for 1983-1984. 10 artists & 10 writers receive 7-mo. fellowships including monthly stipend, studio/living quarters & distinguished resident & visiting staff. Deadline: 2/1/83. Contact: Susan Slocum, PO Box 565, Provincetown MA 02657.

● *VERMONT COUNCIL ON THE ARTS* grants-in-aid & artists-in-residence program applications due 3/1/83. Applications to Arts-in-Action & Touring Aid program accepted throughout year. Contact: VCA, 136 State St., Montpelier VT 05602-9989.

● *ACTV-AUSTIN PUBLIC ACCESS* station offers production equipment, assistance, workshops & channel space to Austin citizens interested in producing TV programs. Contact: ACTV, PO Box 1076, Austin TX 78767, (512) 478-8600.

● *THE PEACE DEVELOPMENT FUND* raising money for grants to projects & organizations working nationwide to promote world peace, global demilitarization & non-violent conflict resolution. Contact: PDF, PO Box 270, Amherst MA 01004.

● *FILM IN THE CITIES* 1983 film/video grant applications available to artists residing in MN, WI, IA, ND & SD. Deadline: 3/28/83. Contact: FITC, 2388 University Ave., St. Paul MN 55114, (612) 646-6104.

● *NEA CHALLENGE GRANT* application Deadline: 1/15/83. Contact: NEA/Challenge Grant Office, 2401 E. St. NW, Washington DC 20506, (202) 632-4783.

● *SATELLITE PROGRAM DEVELOPMENT FUND* new guidelines & applications available. Deadline: mid-Jan., 1983. Contact: Dennis Kita, NPR/SPDF, 2025 M St. NW, Washington DC 20036, (202) 822-2086.

● *SURVEY OF FILM/VIDEO LIBRARIES 1982,* a guide to EFLA institutional members, services & film/video collection development provides information on extant film libraries including collection size, circulation, staff size, job titles, salaries, funding, budgets & video development. $10 EFLA members, $15 non-members plus $1 postage. Contact: Judith Trojan, Educational Film Library Ass., (212) 246-4533, NY.

● *NEW YORK STATE COUNCIL ON THE ARTS* 1983-1984 guidelines & applications now available. Some new funding categories & requirements in guidelines. Only qualified organizations may apply for funding through NYSCA; individual artists seeking support must be represented by a qualified org. Application deadline: 3/1/83. Call: (212) 587-4537.

● *NEW SCREENING FACILITY:* The Museum of Modern Art announces the opening of the Roy & Niuta Titus Theatre II: 35′×60′, 229 seats, 7° slope, 27′×12½′ screen. Contains 2 35mm Simplex projectors; 2 16mm Elmo projectors, 2000 watts; 1 S-8 Elmo projector; 2 slide projectors, high-intensity incandescent lamps; Dolby sound system; full-equalization tape playback, cassette or reel-to-reel; lecture/panel mic facilities; provision for future in-house TV & large-screen video projection. Contact: Alicia Springer, Film Press Rep., MoMA, 11 West 53 St., NY NY 10019, (212) 708-9752.

● *NEW YORK FOUNDATION FOR THE ARTS* accepting resumes & registration forms from artists living in NY state for 1983-1984 Artist-in-Residence programs. Program places practicing professional artists in a variety of community settings; film & video artists eligible. Deadline: 2/23/83. Registration & further info available from: Valerie Rochon, NY Fdtn. for Arts, AIR Programs, 5 Beekman St., Rm. 600, NY NY 10038, (212) 233-3900.

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● *IN PRODUCTION:* Austin group producing educational/cultural program of well-known Hispanic artists, musicians, poets & writers for use by community groups & local organizations. Contact: Abraham J. Vasquez, PO Box 49355, Austin TX, (512) 479-0773/476-3595.

● *IN PRODUCTION:* documentary focusing on water resources, availability & impact on social development & welfare; by Richard Broadman of Cine Research. Partially funded by NEH, film is lated for national PBS broadcast in early 1983.

● *DECISION TO WIN: THE FIRST FRUITS,* 16mm; color; 75 min.; Spanish dialogue, English subtitles. Direction & production by Cero a la Izquierda Film Collective, El Salvador. Released Dec. '81. First film on El Salvador crisis & construction of popular power in areas liberated by FMLN. Filmed in Morazan, northeastern front by an all-Salvadoran crew. Available from ES Film & VIdeo Projects, 799 Broadway, Rm. 325, NY NY 10003, (212) 989-0541.

● *NO IMMEDIATE DANGER* out of production. For 70 yrs., people of Strabane PA have been exposed to low-level radiation wastes. Videotape details community's efforts to investigate own health problems & their eroding faith in govt. ability to solve problem. By Gerald Saldo & Joan Engel. Silver Hugo Award, 18th Chicago International Film Festival, Nov. 1982. Call: (212) 431-1140, NY.

Opportunities ● Gigs

● *FEMINIST FILM SOCIETY* of Yale Law Women's Assn. seeks filmmakers & animators to participate in presentations during 1982-83. Primarily interested in films by women & films w/ feminist view of life & art. Stipends, rentals, honoraria negotiable. Contact: Paula Bronski, PO Box 401A, Yale Station, New Haven CT 06520, (203) 562-6122, or Ann Dutlinger, (203) 769-0229.

● *WALKER ART CENTER* will select intern interested in museum film/video programming for 12-mo. period. Contact: Curator, Film Program, Walker Art Center, Vineland Pl., Minneapolis MN 55403, (612) 375-7600.

● *TENURE-ELIGIBLE OPENING:* Cinema Dept., Ithaca College, beginning Aug. 1983. Teach & develop undergrad courses in film theory, history, screenwriting & production. Ph.D. or near required. Will consider MFA w/ extensive theory/history background. Experience in teaching &/or production. Rank & salary depend on experience & qualifications. Applications include statement of interest & resume. Deadline for materials: 1/15/83. Equal opportunity/affirmative action employer. Contact: Danny Guthrie, Chair, Cinema Search Comm., School of Communications, Ithaca College, Ithaca NY 14850.

● *THE FILM FUND,* national organization supporting production & distribution of social issue media by indies, needs your help. Work w/ Program coordinator & development director& learn about grantmaking process from inside while helping fellow filmmakers. Volunteers contact: Blanca, Film Fund, 80 East 11 St., NY NY, (212) 475-3720.

● *SEEKING FILM/VIDEO TECHNICIANS* interested in working on low-budget dramatic features on profit participation basis: actors, writers, production assts. willing to work on spec. Contact: Terry Williams, Witness Films Inc., 37 West 20 St., Rm. 1005, NY NY 10011.

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● *CINEMATOGRAPHER & SOUND ENGINEER* available for film/video documentary or feature projects. Contact: Edmund Grant, (212) 294-3510/724-2800, NY.

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● *EDITING/PRODUCTION/RESEARCH ASSISTANT* available to work on documentary or dramatic film/video. Experience in 16mm & ¾" video; anthropological fieldwork; fluent Spanish. Good experience more important than compensation. Contact: Rob Applebaum, (212) 874-0963/874-5300, NY.

● *COMPOSER/ARRANGER* experienced in scoring & music of all styles. Training: Juilliard, Manhattan School of Music, Yale. Contact: Daniel Rothman, (212) 666-5303, NY; (201) 566-8014, NJ; (203) 624-7073, CT.

● *INDIVIDUAL SEEKS INDEPENDENT PRODUCER* interested in developing comedy script idea to parody *And Justice for All* or *Improper Channels.* Contact: Patricia Bateson Beck, 2608 Morris Rd., Lansdale PA 19446.

● *CINEMATOGRAPHER* available w/ Arri 16SR, fast lenses & lights. Fluent in French, Spanish. Negotiable rates. Contact: Pedro Bonilla, (212) 662-1913, NY.

● *ASSISTANT DIRECTOR/COORDINATOR/RESEARCHER* available to work w/ film or video production company. Dependable worker, willing to relocate. Contact: Suzanne, (516) 466-0209, NY.

● *RESEARCHER* w/ 3 yrs. experience in magazine & book research wants to apply skills to documentaries concerned w/ political & social issues. Thorough, detail-oriented & accustomed to working w/ limited budgets. Contact: Lynn Milich, (201) 461-3204, NJ.

● *SOUNDPERSON,* complete w/own equipment, available for sound work. Call: (212) 486-9020, NY.

● *SCRIPTS, BUDGETS PROFESSIONALLY TYPED.* Also, help w/ preproduction. Call: (212) 486-9020, NY.

● *EXPERIENCED WRITER* w/ excellent track record in getting film grants available to help filmmakers write or edit proposals, dramatic treatments. Call: (212) 691-0334, NY.

● *PRODUCTION INDIE* w/ background in lighting film/video, sound & postproduction. Access to quality equipment. Reels available. Call: (212) 486-9020, NY.

Publications

● *SUPER 8 IN THE VIDEO AGE* by Bob Brodsky & Toni Treadway. The joys of small-format production. Includes info on how to evaluate new & used cameras, film budgeting, camera noise reduction, extensive glossary, annotated list of suppliers & detailed instructions on transferring to other formats. $10. Contact: Brodsky & Treadway, 63 Dimick St., Somerville MA.

● *MONEY BUSINESS: GRANTS & AWARDS FOR CREATIVE ARTISTS* compiled by Rita Roosevelt, Anita Granoff, Karen Kennedy. New edition of 1978 nationwide directory of grants, awards, prizes for individual artists. Info on each of 279 entries gives organization name, address, phone no.; explains who is eligible, deadline, guidelines & substance of award. $9.50. Contact: The Artists' Foundation, 110 Broad St., Boston MA 02110.

● *NAM JUNE PAIK* edited by John G. Hanhardt. Profusely illustrated w/ color frame enlargements & essays by Dieter Ronte, Michael Nyman, David Ross & Hanhardt. Illustrated chronology, lists of performances, exhibitions & videotapes, bibliography. Published by W.W. Norton & Co. in association w/ Whitney Museum. Contact: Whitney Museum, 945 Madison Ave., NY NY 10041, (212) 483-0011.

● *THE COMPLETE FUNDRAISING CATALOGUE* includes variety of publications, fundrais-

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● *FILM CRITICISM,* 6-year-old journal published in Edinboro PA, prints translations & many important articles. Current issue, Winter 1982, contains Vlada Petric on Griffith's *The Avenging Conscience,* Keiko McDonald on *Osaka Elegy.* $6/yr. Contact: Film Criticism, PO Box 825, Edinboro PA 16412.

● *GUIDE TO DISARMAMENT MEDIA:* 8 pp. guide describes 26 films, tapes & slide shows plus related sources, distributors & low-cost film libraries. Includes advice on how to organize successful program. Contact: Media Network, 208 West 13 St., NY NY 10011.

● *LIBRARY ON DISARMAMENT* available from Institute for Policy Studies. Includes *Real Security: Restoring American Power in a Dangerous Decade* by Richard J. Barnet; *Beyond the Cold War: A New Approach to the Arms Race & Nuclear Annihilation* by E.P. Thompson; *Dubious Specter: A Skeptical Look at the Soviet Nuclear Threat* by Fred M. Kaplan; *The Counterforce Syndrome: A Guide to US Nuclear Weapons & Strategic Doctrine* by Robert C. Aldridge. $16/set. Contact: IPS, 1901 Q St. NW, Washington DC 20009.

● *ATTENTION FILM RESEARCHERS & LIBRARIANS:* The Copyright Office will no longer publish *The Catalog of Copyright Entries* in hardcopy print format. Beginning this fall w/ 1979 vol., catalog will be issued on microfiche. The cumulation (1970-1979) of the annual vols. may also be in jeopardy. Concerned persons urged to contact: Joe Ross, Head of Information & Publications, Copyright Office, Rm. LM 455, Library of Congress, Washington DC 20559.

Screenings

● *DIRECT CINEMA & FILM FORUM* present *Legacy* by Karen Arthur, *Letters from Vietnam* by Drew Assoc. & *Vietnam Requiem* by Jonas McCord & Bill Couterie; *David Holzman's Diary & My Girlfriend's Wedding* by Jim McBride. Entire program presented on Jan. 3, 10, 17, & 24. Show times: 5:30, 7:30, 9:45 pm. Contact: Film Forum, 57 Watts St., NY NY 10013, (212) 431-1590.

● *BRITISH CINEMA,* year-long retrospective of 60 yrs. of filmmaking in Great Britain, scheduled for May 1983 at Museum of Modern Art's Roy & Niuta Titus Auditorium. 200 features, 150 shorts include documentaries & animation. Contact: Alicia Springer, MoMA, (212) 956-7289, NY.

● *INDEPENDENT SCHOOL MULTI-MEDIA FESTIVAL:* a non-competitive festival dedicated to recognition of outstanding creative student-produced media completed during 1982. Works are 20 min. long in S-8, 16mm film; Beta, VHS or ¾" video formats. 1/12/83, 7:30-9:30 pm. The Dalton School, 108 East 89 St., NY NY. Contact: Jeff Stanley, (212) 722-5160 or Thomas Veltre, Brooklyn Friends School, (212) 852-1029.

Workshops ● Seminars

● *INTERNATIONAL PROGRAM MARKETPLACE* sponsored by Knowledge Industry Publications, will be held May 22-25, 1983 at NY Hilton. Conference/market combines in-depth panel discussions w/ screening & trading. focus on sale & licensing programs to cable, cassette, pay TV & satellite outlets worldwide. Contact: Int'l Program Marketplace, Knowledge Industry Publications, Inc., 701 Westchester Ave., White Plains NY 10604, (914) 328-9157, Telex: Vista, Inc., WHP 131514.

● *PBS FESTIVAL WORKSHOP,* Jan. 5-9, 1983. Contact: PBS, 475 L'Enfant Plaza SW, Washington DC 20024, (202) 488-5000.

● *CPB BOARD MEETING,* Jan. 13-14, 1983. Contact: CPB, 1111 16 St. NW, Washington DC 20036, (202) 293-6160.

PAND

The Performing Artists for Nuclear Disarmament, an interdisciplinary network, is forming a Media Clearing house. We are looking for people from all walks of the media —producers, filmmakers, video artists, students, programmers, media professionals. . . We hope to set up a library and inventory of available equipment and personnel to be used by the disarmament community. We invite all persons with materials, equipment or time to join us.

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● *WESTERN EDUCATIONAL SOCIETY FOR TELECOMMUNICATIONS* annual conference in conjunction w/ Video Expo, Feb. 15-17; Civic Auditorium, San Francisco. Contact: Donel Price, c/o Media Production Svcs., California State Univ., 5151 State University Dr., Los Angeles CA 90032.

● *INSTITUTE OF AUDIO RESEARCH* announces *Video Design Course for Industry,* geared to corporate & professional individuals involved in video as part of occupational responsibility. 90-hr. unit divided into 3 30-hr. elements: I. Professional Video Systems; II. TV Studio Production Systems; III. Video Postproduction. Schedules & further info available. Contact: Jim Pearson or Fred Cooley, IAR, 64 University Pl., NY NY 10003, (212) 677-7580, 1(800)847-4187.

● *FILM IN THE CITIES* winter courses in film, video, sound & photography begin 1st wk. in Jan., 1983. Contact: FITC, 2388 University Ave., St. Paul MN 55114, (612) 646-6104.

Trims & Glitches

● *CONGRATULATIONS* to *AIVF* member John Karol of Orford NH, who received Cine Golden Eagle award for *Ben's Mill,* 1-hr. documentary about Vermont craftsperson Ben Thresher. Film has been broadcast on PBS *Odyssey* series & won Gold Award in Cindy competition earlier this year. Film has also won 1st prize, NH Film Festival & Red Ribbon award at American Film Fest.

● *RECIPIENTS OF 1982 JAMES D. PHELAN ART AWARD* are *AIVF* members Peter Adair & Michael Rudnick of San Francisco: the first filmmakers to receive the award. Each will receive $3500 in recognition of substantial bodies of work. Art Award, sponsored by San Francisco Foundation & established in 1935 at bequest of former Mayor of San Francisco, James D. Phelan, seeks to recognize individual promise & creativity of young CA-born artists.

● *CONGRATULATIONS TO THE FILM FUND* on its fifth anniversary! Over 125 people showed up at Oct. party held at home of Mr. & Mrs. Hart Perry, Sr. Lots of good vibes, chit-chat, cake & champagne. Hope the next five will be as flourishing as the last.

● *NATIONAL FEDERATION OF LOCAL CABLE PROGRAMMERS* has announced winners of 1982 Hometown Video Festival. *AIVF* member Reynold Weidenaar of NYC was one of 10 selected. His tape, *Between the Motion and the Act Falls the Shadow,* may be obtained from NFLCP at $120/10-day tour. Contact: NFLCP, 906 Pennsylvania Ave. SE, Washington DC 20003.

● *YOUNG FILMAKERS/VIDEO ARTS* would like to thank Cinda Firestone for helping to expand low-cost production & postproduction services by donation of: Eclair NPR w/ 10-150mm & 9.5-95mm Angenieux zooms; Nagra 4.2 full-track recorder; Steenbeck ST-1900 6-plate flatbed; O'Connor 50 fluid-head tripod; Sennheiser 815 shotgun & 415 mics; plus variety of useful lighting & editing equipment. Her donation goes far in supporting many indpendent filmmakers working through YF/VA, & her thoughtfulness is deeply appreciated.

● *DARINO FILMS* completed live-action photography for 30-sec. public service spot, *Super Stuff,* for American Lung Assn. Director: Ed Darino, Darino Films, 222 Park Ave. South, NY NY 10003.

● *JOAN ROSENFELT NEEDS LOFT* for 16mm screening party for 50-100 guests. Punch & finger food. Will pay moderate fee. Contact: Joan Rosenfelt, (212) 929-0727, NY.

● *CENTER SCREEN,* New England's oldest exhibitor of independent film, celebrates 10th anniversary season this year w/ more producing, programming, packaging, exhibiting & distributing indie film/ video. Contact: Jane Garabedian, Asst. Director, Center Screen, 18 Vassar St. #20B-126, Cambridge MA 02139, (617) 494-0201.

● *CONGRATULATIONS TO MR. & MRS. GEORGE GRIFFIN* on the birth of their daughter, Nora Ruth Griffin, born Oct. 16, 1982. Mrs. Griffin is better known as Karen Cooper, director of Film Forum. Mr. Griffin is an animator in New York.

● *ERRATUM:* The Dec. issue incorrectly printed the phone no. in the following ad: *FOR SALE:* Minolta D10 S-8 camera w/Wilcam conversion; amplifier cables; extra 200' mag. Excellent condition. Call: (212) 722-8803, NY.

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COVER: A helium head ponders the levity of the noble gas in Mark Magill's 'Lighter than Air,' part of the Communications Update cable series produced for public access TV. See Liza Bear's article on producer/cable operator relations p. 11. Photo: Mark Magill

CORRESPONDENCE

Get the Drift

Dear *Independent*:

Tracking Sounds (December) is an excellent, clear and very helpful contribution to raising audio consciousness. I would like to amplify the techniques explained by Treadway and Brodsky.

If there are a lot of common sounds between the original audio track and the final mix, it is possible to make use of the phasing, or flanging, effect. The two tracks are fed into a mixer, and the levels are set to match as closely as possible. The output must be mono. Combining the two tracks in this manner will cause them to cancel at some frequencies and reinforce at other frequencies. The resulting sound resembles that of a jet engine. It will sound very fluttery and high-pitched when the two tracks are running together in perfect synch. When there is a drift in speed of only several milliseconds, the pitch will slide down dramatically. Correcting the drift via variable speed will restore the speed to a virtually perfect lock to the other track. The sound may be monitored through speakers or headphones—it doesn't matter which. This method provides for a much earlier perception of speed drift. Using echo-synch is inherently less accurate because there must be at least 22 milliseconds of drift before location shifts can be perceived (this is known as the Haas effect). I have used the phasing technique to transfer a mag track to quarter-inch, process it and transfer to a new mag that was frame-accurate to the original.

The authors claim that a mixer is not needed to do a mixdown "across 4-track audiotape," but I'll bet they would notice the improvement if they used one. Combining tracks with Y-connectors, known as "line mixing," produces level losses and intermodulation distortion. The distortion is greatest at high levels. A small mixer such as a TEAC 1 is only $150, and cleaner than most larger boards.

Reynold Weidenaar

The Independent welcomes letters to the editors. Send them to FIVF, 625 Broadway, New York NY 10012. Letters may be edited for length and clarity. ■

MEDIA CLIPS

Windmill Tilts with FCC's LPTV Bureaucracy

JOHN GREYSON

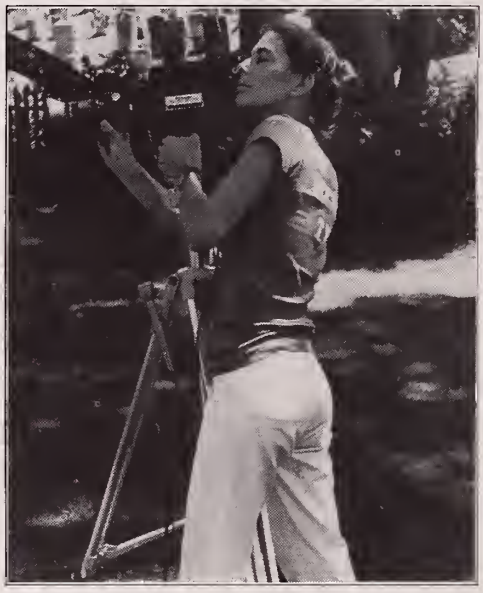
January's *LPTV Reporter* cheerfully profiled three up-and-running low-power TV stations that have recently been licensed by the FCC in Minnesota, Tennessee and Virginia. Unfortunately, due process with the FCC is a state of grace that many can't seem to achieve. Take the case of Jill Keefe-Schmitt of Easthampton, New York. Lacking any sort of media background, she started videotaping town board meetings in this tiny Long Island community in 1979, because "nobody attended them. There's only one weekly paper, and we don't really have local radio coverage. So people don't know what's happening and who's running things." She quickly found she had no distribution outlet, since the local cable company kept finding ways to deny her time on the public access channel. "Then the *SoHo News* came out with the story 'Have Your Own TV Station for $30,000.'" Bitten like many activists by the LPTV bug, she convinced Russell Stein, a friend and lawyer, to pursue the idea with her under the name Windmill Broadcasting. A Washington conference, a spectrum search and lots of technical and financial research followed, and they filed their application on the February 17, 1981 deadline—which later was extended, and extended... Likewise with the cutoff list the following year.

In the spring of '82, things began to look up, because they were the only applicant in their region. Windmill was cleared by Land Mobile Radio, their engineering was approved, they passed through legal and financial reviews with flying colors and were reportedly ten days away from getting a permit. Then the axe fell: another applicant for the region as discovered. Two days later, a third was found. Because they had been "covered" (*i.e.,* there were competitors for the license), the entire process was frozen, and remains frozen today.

The first "cover" was a farmer in Bridgehampton whose wife had helped Windmill prepare certain "confidential business documents. He had no experience, contact or interest prior to that moment... I just think he's one of those people who thinks that LPTV is going to be big money," says Keefe-Schmitt. Harlan Jacobson, publisher of *Lo-Power Community TV,* recently pointed out that, under the current FCC application filing process, anyone can go in, find a single application for a license, Xerox it, file the copy under their own name and effectively block or "cover" the first application. The purpose of the strategy? "Getting you to pay them off—that is, if you want a license within a year or two of filing."

Keefe-Schmitt blames the FCC for this open door which encourages abuse, and Windmill is suing the farmer. "I think we'll win—and force him to withdraw." This leaves one other applicant for the region:

CAL NORRIS



LPTV hopeful Jill Keefe-Schmitt on a shoot

John Reilly, of Global Village and tne National Institute for Low Power TV. "He's applied for twenty other stations, and has a house near Easthampton. We've had a number of meetings with him and discussed the possibility of banding together, since we share similar ideas in regard to the programming. However, we've decided to go ahead on our own, taking our chances. While he has so many applications elsewhere, we only have this one."

Keefe-Schmitt and Stein anticipate relying heavily on satellite-delivered movies, sports and children's programming, concentrating their initial efforts on a daily ten-minute news show. "I know it doesn't sound like much, but there isn't necessarily even that much news every day. Later we'd like to cover other communities and do round tables with local newspaper reporters, for instance. Also school festivals, community events, walking tours, profiles of artists and writers in the community—things that maybe don't particularly interest us politically or creatively, but that involve people in the community."

Windmill's license may come up for review again through the FCC's lottery process this spring. In the meantime, Windmill has put Stein's legal experience to work, petitioning against opportunistic applicants who crank out word processor applications. "A big California company applied for four channels in a neighboring hamlet, claiming they would serve its minority community. This hamlet has 279 people, and there's no minority population whatsoever. They'd just taken their application and, instead of Anaheim, typed in Sagaponack. We've petitioned against a lot of people; there have been some blatantly outrageous ones who are just screwing up the works." Windmill is considering a lawsuit against the FCC as well. "The FCC wasn't helpful, because they didn't know what they were doing. They were overwhelmed by the number of applications. At this point, we're beyond anger; now we're thinking about demanding some sort of restitution on the part of small applicants. Sears can afford to wait, because they're a functioning structure. For the small applicant who's invested a lot, whether it's out-of-pocket money or person-hours, two years is too long to wait."

—John Greyson

Giving Venture Capitalists a Fair Shake

The cable TV franchising process in New York City's outer boroughs appears to be entering its last stage. After over a year of negotiations (and over five years since the process began), the City has finally released a draft contract and decided on the companies that will divide the rich spoils that a New York cable franchise will mean. The wiring process is due to begin in mid-summer 1983.

Virtually all of the negotiations in the past year between the City and the cable companies were conducted in secret by the City's Director of Franchises, Morris Tarshis, with almost no opportunity for public or community input. The City's attitude toward the negotiations was summed up by Commissioner of Economic Development Robert Kandel, who chairs the Board of Estimate's Cable Working Group: "The companies have been trying to squeeze every drop of advantage, and frankly I think that's the way it should be." As one community organizer put it: "The deal was cut between the City's lawyers and the companies' lawyers. This is seen as a technical decision, when in fact it is a profound political, economic and philosophical decision, affecting the life of the city and everyone in it for the next fifty years." At a public meeting of the Cable Working Group (to discuss the franchise allocation, *not* the provisions of the contract), one speaker

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Susan Lazarus & Josh Waletsky managed to finish *Image Before My Eyes* with $150,000—and air it on PTV. But Ch. 13's $6 million series on the Jewish *Heritage* flounders in the red.

stressed the "need to give venture capitalists a fair shake here."

At the same meeting (December 2, 1982), former Manhattan Borough President Percy Sutton raised a number of issues concerning minorities and the franchise process. Of the 2.5 million households to be wired in New York, there will be minority ownership or control of the franchise for only 177,000 (going to Sutton's own company, Queens Inner Unity). Sutton also criticized the lack of minority representation on any of the decision-making bodies, the lack of minority input in the franchising process itself, and a general lack of concern for both minority and broader public input on the negotiations. Chairman Kandel's response, inexplicable even to most members of the committee, was: "Have you no shame to raise this issue? Have you no shame, sir?"

The December CWG meeting began with an almost ritualistic revelation of whatever contacts a committee member might have had with anyone from a cable company. Typical confessions included: "I bumped into such-and-such from Warner Amex at a conference in San Francisco...", "I had a drink with _____, but we did not discuss the franchise...". Chairman Kandel reported: "I had drinks with _____, but I did not swallow them." Chief negotiator Tarshis "met with everyone and talked with everyone."

The City released the newly completed franchise contract on January 6. Among its more progressive provisions is the requirement that the systems in each borough be interconnected, allowing locally generated programs to be shown city-, state- or even region-wide. The City has also insisted that all four boroughs be franchised simultaneously to guard against some areas being left unwired.

The City has not treated access (public, leased and municipal) as a priority in its negotiations. The CWG determined the allocation of the various territories to the franchisees, and treated access, in Tarshis' words, as a detail "to be filled out after the Board acts and recommends." Willingness to contribute to public access (or a track record of having done so in other cities) was not a criterion in evaluating the various franchise applicants.

However, there is still potential in the access provisions as outlined in the draft contract. The contract calls for a total of five video leased channels, five video municipal channels and four free access channels in each borough. The companies will be required to provide production and editing facilities, portable equipment, technical staff and office space. All of this will be administered by a non-profit Community Access Organization (CAO), which will be established under the auspices of the Borough Presidents' offices. But there is no mention of the amount of funding to be made available by the companies to the CAOs, nor of enforcement of these provisions. The structure of the CAOs still remains undefined. In addition, the faster the City moves on the wiring process, the less time the CAOs will have to determine the needs of a given community. Questions of funding, location of facilities, type of equipment to purchase etc. may all end up being decided by a Borough President acting as a trustee for a still-fledgling CAO.

The structure of the Universal and Basic subscription packages, as outlined in the contract, seems to redefine their accepted definitions. The low-priced $2 Universal would consist of only nine channels—two of the four public access channels required for each borough, and only two each of the municipal and leased channels. In addition, up to four of the nine could be printouts (if the company so decides). What's unique about this "package" is the total absence of "must-carry" signals—broadcast channels already available in the region. Enhanced reception of these channels is the main reason most cable customers get wired in the first place; access channels may be politically correct, but no consumer would buy cable just to receive this fare. Barbara Rochman of New York Concerned Citizens for Responsible Media asserts that she has never heard of another "Universal" service in the country that excluded "must-carry" channels. The package becomes meaningless in a marketplace where no one will buy it. Borough residents who want the "must-carrys," plus other commercial cable programming services, will have to fork out a hefty $12.95 per month for "Basic" service.

There also seems to be some dispute between the cable companies and community groups regarding what consitutes access. One organizer involved in lobbying the City on this issue said, "The cable companies seem to think that their own local origination programs should count as access. That's not what I mean by access."

The Board of Estimate will hold a public meeting in March to discuss the franchises. Pressure can be exerted on the Borough Presidents' offices and the State Cable Commission, which must still approve the City contract. Groups involved in lobbying the City include the New York Concerned Citizens for Responsible Media (NYCCRM); contact Barbara Rochman, (212) 989-7230. Copies of the cable contact are available for study at the Bureau of Franchises office in the Municipal Building (212) 566-2654, or at the Office of Telecommunications: contact Susan Herman, (212) 566-545.

—Barry Rossnick

Civilization & Our Discontents

Civilization, public television's favorite hobbyhorse, has fallen on hard times at New York's WNET. Late last year, production on WNET's six-million-dollar prestige project *Heritage: Civilization and the Jews* was suspended. The series has been described by its host, former Israeli foreign minister Abba Eban, as a "balanced picture...of the Jewish people over the centuries." It is also an unexpectedly expensive picture. Of the nine 60-minute and final 90-minute segments of the series, only six have been completed, and the production is already over budget. Staff and crew were laid off, while WNET is scrambling for another two million to resurrect its production.

To independents, the funding and fate of *Heritage* adds insult to injury. Already spent are substantial grants from PBS, CPB, NEH, as well as a million dollars from the Charles Revson Foundation. Now WNET is returning to these sources for additional money, and in December of last year, prospects of raising the extra funds looked "extemely promising," according to WNET president John Jay Iselin. But good news for Channel, 13 is bad news for independents, with their own vision of Jews and civilization. Commented Eugene Rosow, producer and director of *Routes of Exile: A Moroccan Jewish Odyssey,* "You go to places likely to fund 'Jewish media' and you find all the money available for that sort of thing has gone to *Heritage.*"

Rosow's 90-minute documentary was recently one of 21 films touring major cities in the Jewish Film Festival. (The Festival was first organized in San Francisco in 1981 by Deborah Kaufmann.) It is as eclectic a view of Jewish culture as WNET's intellectual travelogue is formulaic. The success of the AFI-sponsored tour, which has played to near-capacity houses and had a repeat showing in Washington, bears out Kaufmann's dual conviction that Jews have a renewed interest in their background and that there is an audience for independent films. But funding has

been scarce. Noted one organizer of the Festival, "People say, 'Oh, you're raising money for Jewish film. That must be easy.' But we've found most establishment Jewish organizations to be quite leery of us." This contrasts sharply with WNET, which reportedly has been contacted by several foundations and private corporations offering completion funds for the stalled epic.

The concentration of still more money in *Heritage* borders on scandal, considering the waste that bloated the budget from the outset. "Administrative costs," according to one source, gobbled up 25% of the six and a half million already spent. Compare this with two films featured in the Jewish Film Festival which have already been aired on public TV. Pacific Street film's *Free Voice of Labor: The Jewish Anarchists,* and *Image Before My Eyes,* produced by Susan Lazarus and Josh Waletsky, were made for $80,000 and $150,000 respectively. Rosow's film on Moroccan Jews involved many of the same production exigencies as the WNET series, yet it was completed at a cost of $250,000. "We traveled to Morocco twice, to Israel twice and to Paris. And you have to remember, we weren't just shooting desert backgrounds for Abba Eban playing Kenneth Clark. They were shooting a *scripted* documentary. We first had to go out and find events and then film them."

Ironically, in 1977, during its initial production phase, *Routes of Exile* was proposed to WNET as part of a series of films on little-known Jewish communities in various parts of the world. In addition to the Moroccan film, documentaries on the Jews of Argentina, Yemen, Italy, Ethiopia and Iran were planned. But WNET replied to Rosow's proposal with what he calls "the standard public television response. They said, 'Thank you, but we are considering several projects in this area.'" Two years later Rosow first got wind of *Heritage: Civilization and the Jews.*

As frustrating as the near-fiasco of *Heritage* is to independents, there is a hidden logic to the programming decision which concentrated so much funding into one series. Increasingly, public television has turned to the repetitive formulas of commercial TV, which depend on predictablity, recognizabilty and instantly identifiable personalities. These are the means by which television, commercial or public, creates the all-important *habit* of viewing in its audience. *Heritage,* starring Abba Eban, satisfies all these requirements in ways no independent film could. Once again, it is the predictable product that attracts the funding dollars. —*Mona Zolotow*

Suspicious Fire Kills Media Activist

Terry Santana, well-known in New York's Latin American and media communities as a tireless activist and organizer, was killed by a fire in her Washington Heights apartment on December 4, 1982. The circumstances were suspicious: The doors and windows were reportedly secured from inside; a trail of rags soaked with flammable fluid evidently led from her body to another room; and her body, burned so badly that her brother declined to make a positive identification, was unaccountably surrounded by only partially burned leaflets and papers, which the police confiscated. The FBI/police anti-terrorist task forced showed up "within minutes of the fire," according to *The Daily News,* but turned over the investigation the same day to the FBI's Counterintelligence Division, which investigates foreigners suspected of intelligence activities (Cuban-born Santana was an American citizen).

After six weeks, the police and fire departments have yet to issue a report, but have repeatedly suggested the probability of suicide, notwithstanding the fact that a friend stopped by the apartment an hour before the fire and noticed nothing out of the ordinary in Santana's behavior. Friends and colleagues, gravely concerned about the circumstances of Santana's death, have formed a committee to monitor the official efforts, challenge the inaccurate and sometimes sensationalist media accounts (*e.g., The Daily News* confused the FMLN with the FALN), and conduct its own investigation. So far, little has been clarified; without access to the apartment, police/fire reports or videotapes shot by news teams after the fire, the counter-investigation aided by the Center for Constitutional Rights has not progressed. However, one police officer did admit that the committee's pressure has kept the official investigation open.

Many progressive activists are deeply concerned that Santana's death may have been a political assassination. Flor Theresa Santana moved to Miami from Cuba with her family in 1961, and became active in the progressive church movement as a protest singer and political organizer. Living in New York since 1969, she turned to journalism and became an invaluable source for other reporters on Latin American struggles. Her investigations of the Cuban right wing, particularly the terrorist organizations Omega 7 and Alpha 66, put her in the line of fire. In 1981, she was a key founder of ES-Info, a news source providing accurate information on the struggle in El Salvador. When its office closed in September, 1982, many of the files were moved to her apartment, and it is unclear how much of this material was confiscated by the police/FBI.

Santana was also active with the El Salvador Film & Video Project, which distributed *Decision to Win: The First Fruits,* a compelling documentary that was first screened in New York last spring at *AIVF.* Her death has both shocked and saddened the many activists, journalists and filmmakers who were her friends and associates, and is a loss to the entire progressive community. Beyond establishing the cause of her death, it is vital that her work through ES-Info be continued—it would be a double tragedy if the legacy of her activism was also laid to rest.

—*John Greyson*■

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IN FOCUS

Lilliputian Hardware For Latter-Day Verite

DAVID LEITNER

Cinema verite. Direct cinema. Non-fiction film. Film critics supplied colorful catchphrases for the radically fresh forms of documentary filmmaking that exploded forth as the Sixties ushered in quiet, lightweight 16mm cameras and ¼" tape recorders with shoulder straps. With us still are the names that marked that era: Richard Leacock, D.A. Pennebaker, Robert Drew, Albert and David Maysles, Fred Wiseman *et al.*

But the Sixties have passed, the Seventies come and gone. In the meantime, film schools have launched waves of independent documentary makers schooled in verite history. Lilliputian cameras and recorders have become the rule rather than the exception, and high costs have forced even feature film producers into economical, low-light shooting styles. In an era when verite techniques are to be found on prime-time network news magazines and personality parades, earnest practitioners and thinkers of verite tend to get overlooked in the shuffle.

Two challenging filmmakers who are actively defining verite in the present tense are Joel DeMott and Jeff Kreines of Montgomery, Alabama. Their last feature, *Demon Lover Diary* (1980), a strange-but-true personal account of the collapse of a low-budget horror flick and its almost murderous aftermath, won the 1980 Los Angeles Film Critics' Award for best independent feature. But the work that is destined to establish their credentials as among the finest of the current-generation documentary producers is the still-unreleased black sheep of the PBS "Middletown" flock, *Seventeen* (*cf. The Independent,* July/August 1982).

Seventeen, shot in the space of a year, is an intimate visit in the lives of some of the teenagers doing time in one of the less prestigious high schools in the Muncie, Indiana public school system. DeMott and Kreines, later joined by production/editing assistant Peter Esmonde, lived in Muncie from spring of 1980 through that of 1982 and shared in the teenagers' world of unbelievably ineffectual teachers, shifting, sometimes interracial romances, and free-floating working class *Angst*.

What sets this two-hour verite piece apart from others is the degree to which original technique and concept contribute to its eloquence and power. Since joining forces at MIT in the early Seventies, DeMott and Kreines have cut their creative teeth on nine films of their own (several of them feature-length), and have achieved a singularly personal method of shooting documentary film. Each filmmaker sports a customized rig featuring a non-reflex CP-16 fitted with a luminous Leica viewfinder and a pocket-sized, reel-to-reel Nagra SN (1/8" at 3¾ ips) mounted on the side. Each wields a hand-held cardioid microphone tethered to the camera by an arm's-length cable. And for each, a 10mm lens is the sole optic.

The choice of lens is significant. From the early days of wet-plate photography, the desire to reproduce natural perspective in the viewing of a print has led to the convention of designating as "normal" a focal length equal to the diagonal of the format. In still photography, this leads to "normal" horizontal angles-of-view of 45-to-60°, depending on the shape of the format. With motion pictures, the story is different. Early cameras were noisy contraptions without much mobility; greater working distances were required to free up space for the action. And in projection, the screen was so distant that perspective exaggeration often accompanied the cinematography of lenses in the 45 to 60° range. In consequence, "normal" focal lengths in motion picture photography became *twice* those of still, with a resulting range of 20 to 30°. For example, the normal focal length in 16mm is 25mm with a horizontal angle-of-view of 23°, although the diagonal of the 16mm frame is 12.7mm.

The 10mm lens of DeMott and Kreines, with its 55° angle-of-view, restores to the screen a camera-to-subject distance that matches the interpersonal distance necessary to achieve a similar field-of-view in real life. Intimacy is created, since in order to obtain a medium shot, the filmmaker must move within what anthropologists who study territoriality call "personal distance." We, the audience, quickly accommodate to any perspective distortion and proceed to experience a naturalistic sense of proximity to those filmed. The result is verite without voyeurism.

DAVID LEITNER: You shoot with one lens primarily, and it reproduces for the audience your visual interaction with subject.

JOEL DeMOTT: That way you're not constricted, as with the close-up of a zoom lens. Nobody really ever sees a person in that kind of bizarre close-up that everyone is so fond of. You also *feel* it's not a zoom; it's not this mechanical thing bringing that person onto the screen. You feel that someone is shoved up against them, or standing back. You really do feel where the presence of the filmmaker and your response coincide—which is kind of neat, because there are some points where standing back a little conveys something, and there are other points where you're shoving yourself up, saying, "Huh! I'm right in there, I'm right close, I'm right on top of this!"

JEFF KREINES: David Ehrenstein, a perceptive critic in LA who writes for the *Herald Examiner,* had a good line about *Demon Lover Diary:* "The camera doesn't stoop to the cheap shot of zooming in for so-called 'significant moments'."

DL: Your style of shooting very close to your subjects and following them without feeling the need for detail shots and such—does that change your attitude towards the process of editing?

JD: There's no more 1950s film grammar. The film says: "This is about people, it's not about exteriors."

DL: But it's more than just a process of stringing it together on your part.

JK: Right, You cut yourself off from certain editing techniques that would be used to condense a scene. You don't find yourself taking parts of sentences and using a cutaway to join them and make them seem continuous. You essentially go for hunks, but that doesn't make editing any easier.

DL: How do you concentrate on taking sound and shooting film at the same time?

JD: Absolutely instinctive. You get to the point where it's not a big deal to be miking one person and filming someone else.

JK: It's like rubbing your stomach and patting your head. You're going back and forth in different directions with your different sides.

DL: Do you monitor the sound as you're taking it?

JK: It's delayed monitoring, so it's not that useful.

JD: If you've been working that long, you know how you should be modulating it. You know the relationship between the distance between the mic and the person's mouth, how loud they're talking and what kind of sound you're going to get. What's important is that when you turn on the camera, the sound goes on at the same time.

JK: They're controlled by the same switch. We never run wild sound.

JD: So when you're ready to shoot, your camera's perfectly responsive. You're not sit-

ting around there, signaling to a sound guy and waiting for him to start up five seconds later.

DL: How do you synch up?

JD: It's really a gem to synch. There's four to five frames' difference between the sound and the picture. No slates, nothing like that.

JK: They both hit speed at almost the same time. Occasionally, I tap a mic; Joel never does.

JD: It's rude!

JK: Actually, historically, the biggest technical advance that helped us was the Nagra SN. Some of my early films were shot one-person with a Nagra 4.2 around my waist, which is hard. I was stronger then, I think.

DL: Is there a a problem of running out of tape?

JK: No, because you use SN tape [30-minute reel] that has 3 [400 '] magazine rolls in it.

DL: You make it much easier than most on your subjects by not bringing a lot of lighting.

JD: There's no lighting. That's why we use [Eastman Ektachrome Video News Film] 7250 [EI 800 when pushed one stop]. That's why, when no one else would push 7242 [EI 125] three stops, we pushed '42 three stops, and got really pretty stuff. Stopping to put up a light is ludicrous: people go many different places. Most people either have families or deal with families, and with kids running around, we're talking disaster—a health hazard.

JK: Also, there's the psychological effect lights have when you turn them off.

JD: Yes! Everybody is depressed. They feel very up when your light is bright.

JK: A lot of people who use lights don't consider a minor but important thing. Filming people who don't have a lot money, and running the lights in their house runs up their electricity bill quite a bit. You get into a weird financial relationship if you offer to pay it. It's strange.

JD: It makes you look like a charity.

JK: Or like they're a charity case. So there are socioeconomic reasons not to use lights as well as political-aesthetic.

DL: You did employ one interesting lighting technique, though.

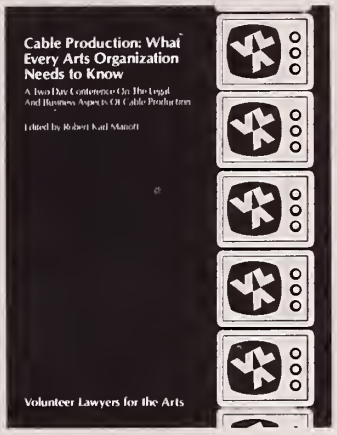
JK: The flashlight. That got invented the night of the kegger (beer party), because I

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thought things were happening outside (and they weren't), and I had a flashlight in the car. All it is is a 6-volt flashlight, the type with a handle, with pieces of typing paper over the lens, gaffer-taped to the handle of the camera. It's so dim that it doesn't blind people, and it's not obnoxious.

JD: What it does is provide a little light for fleshtones.

JK: Just a little, less than a footcandle. You're still getting a very underexposed original.

DL: Your viewfinders are unique.

JD: They're funky.

JK: Leica makes finders that fit in the accessory shoe of a Leica for different-focal-length lenses. They're very bright. They're little bitty things physically, but the image is huge.

JD: Bigger than what you get on most 16mm cameras.

JK: Any 16mm camera. They really fill your eye up, which is important. You're not peering down a tunnel.

DL: So you shoot non-reflex?

JD: Yeah, but if you say that, it sounds bad. You do about 25 tests, and you know what your usual shooting distance is: anywhere from 1½ to 6 feet. If you align the viewfinder properly, you will get the exact equivalent of what you will get in your frame from that distance.

JK: We've tried to make the equipment so simple that it's really, truly demystified. Our cameras are almost like snapshot cameras; so you're not there reacting as a technician, but as a human being.

DL: Can they see the expression on your face behind that viewfinder?

JD: Your whole face is visible, not like an ordinary camera with half your face blocked.

DL: You don't go out of your way to respond when someone turns to you and says something?

JD: The old cinema verite approach was that when someone turned to you, you didn't respond at all, because any response constituted some influence on the action. But the fact is, if you don't respond when someone turns to you, then you're saying: "I'm not a human being." A human being responds.

DL: So they can't pretend they aren't being filmed.

JD: In most documentary films, you are asking people to act, even if you're asking them to act as they do in regular life. And often, without it being spoken, the people in the film feel that they are not pleasing the people who are making the film. Whereas if you film the other way, shooting with a 10mm lens and a mic a foot from their mouth, you are saying: "People are not supposed to pretend that you're not there."

DL: Do you spend a great deal of time getting to know the people first?

JD: No, no, no!

JK: We're always there with the camera.

JD: The minute you say there's a separation between personal response and camera response, you're in shit. And the minute you set up a situation where sometimes you film and sometimes you don't, you're in bad shape. People have to accept the idea that if they want to see you, they are probably going to be filmed. Otherwise, people say "Oh God! Now we're being filmed." Then they feel relieved if you don't show up with a camera. If they don't accept that you're always there with the camera—they have that right—then you don't film them.

DL: Who precisely has influenced you, and how have you gone further with their concepts?

JD: Ricky Leacock, D.A. Pennebaker and Ed Pincus. Those are our sole teachers, although John Marshall, who we met only once, did have a rubbing effect on us.

JK: Also Robert Frank. And Pennebaker, unlike anybody else, shows you can be playful in making a film.

JD: Yeah. Penny does not have any rules. Whatever you feel like doing with your camera is perfectly all right, and what makes it all right is the fact that if you feel that way, it's very expressive.

DL: At minimum, there need only be one of you there shooting?

JD: Lots of scenes in the film were shot with only one of us there. Well over three-quarters

DL: An adjective that comes to mind when I'm watching your film is purist. I noticed there aren't any dissolves, nor fades until the last shot. Nor do we, I believe, ever hear your voice.

JD: Sure you do! Real important. A real conscious effort was made to keep it in. It establishes that, not only are you there, but you are...

JK: ...a participant observer. It's part of not pretending you're not there. ■

David Leitner is an independent producer who works at DuArt Film Lab in New York.

ALL ABOARD!

A SURVEY OF INCENTIVES AND IMPEDIMENTS TO PUBLIC CHANNEL USAGE BY NEW YORK ARTISTS AND FELLOW TRAVELERS

LIZA BEAR

"All aboard
Who want to talk
Who like to talk
About those problems
And it's a
Hard logic
To follow...." —David Byrne, *Tentative Decisions*

1 METAPHORICAL NIGHTMARE

I hoisted the sail of inquiry, cast loose the moorings of preconception and set forth to chart the wine-dark sea, the uncharted sea into which all public channels flow....Maybe I had imagined that laser-emitting diodes would flash with statistics like flares guiding the way, that the logic of cause and effect would unravel the knots of the status quo, the vicious spiral in which New York citizens, cable producers or would-be viewers, find themselves. But only phosphorescent plankton glow, and offshore an executive corps of sirens intone a dreadful refrain: no ratings no sponsors, no sponsors no show, no show no publicity, no publicity no audience, no audience no sponsors, no sponsors no....The logos for shows that have sunk into oblivion, either for lack of support or because their mission has been accomplished, bob up and down like figureheads...A few are still sailing on course...Divers will not go down to search for gold among the wreckage; the shows that navigate these waters carry a more ephemeral cargo, and the gold is elsewhere.

"...most of the shows are very free-form, simple...you know you've got half-an-hour to exist in this supercharged atmosphere...there's one moment that's transcendental and the rest is..."

—Mindy Stevenson, on doing *Potato Wolf* live

2 THE REAL WORLD

The requirement for public channels forms part of the contract provisions between the City of New York and the two companies that obtained the franchise, the exclusive franchise, to wire the borough of Manhattan for cable service in 1970. Everyone knows who they are. The expressed intent of the parties to the contract was that "public channels should serve as *significant source* of *diversified expression*...free from any control by the company as to program content..." In other words, a unique situation on the dial. Since New York, contrary to folklore, is *not* the world and since I am here trying to dispel a cobweb of untested assumptions I move a Bic pen from the paper to the rotary dial of the telephone. It's a move that many don't care to make. The NCTA in Washington could provide no data whatsoever on public channels for the US at large, not even a list of major cities that have them (a report is in the works) but only the following intelligence: cable TV penetration, 34% (up from 21% in '79); number of cable systems, 4,700; communities served, 13,062; all public channels, 1,018. The New York State Cable Commission sent me a survey enumerating 212 communities wired for cable of which 127, just over half, have public channels. However the number of hours per week such channels are *active* varies considerably, from a few hours per week to Manhattan's 190 hours (over several channels). By state and national standards, Manhattan is lucky.



LIZA BEAR

Mystery witness from Janny Densmore's *Algiers Killings*. While C-Update premiered this expose of New Orleans police brutality in 1981, CBS' *60 Minutes* didn't examine the scandal until January 1983, when they obtained footage from Densmore.



LIZA BEAR

***Crime Tales* by Robert Burden & Dictelio Cepeda**

3 F.O.B. (FREE ON BOARD)

The one-hour-per-week time slots on Channels C & D are available free of charge on a first-come first-served basis. Free of charge means you don't, as you do on the leased access Channel J, pay for time to have the program aired. Producing it is quite another matter. The cable company sees this as providing a 'free' service to the community for which it has to bear the costs of scheduling some 250 producers a year and transmitting their shows. Another way to look at it is as 10,000 hours of 'free' programming provided by the producers to the cable company—programming which the producers mostly have to finance and for which they receive no remuneration.

"We go on the air at 11 am. 1:30 am is sign-off time. Not all the morning hours are filled up. We're on an average of 12 hours a day. And we're planning to go to 24 hours if that's necessary."

—Wanda Sanchez
Access Channel Coordinator, *MCTV*

Manhattan's heavy public channel usage (over 80%) is viewed by the city-commissioned Arnold & Porter report, a report commissioned on the eve of supposedly awarding cable franchises to the deprived four boroughs, as requiring additional channels to be opened up. But the 1972 FCC regulations making public channels mandatory have long been declared unconstitutional, and each municipality is on its own to negotiate for—and try to enforce—public access requirements. Not to mention the rest of

the franchise provisions. I doubt whether 24-hour scheduling will alleviate the demand for prime-time slots.

4 AMMUNITION

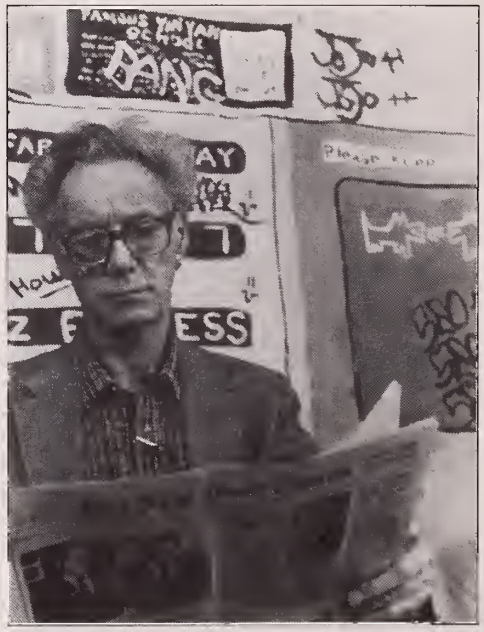
Location: Chairman's office, Black Studies Dept., City College, otherwise known as Harlem U. Vicki Gholson, former alumna, is in the chair...

Dr. Wilfred Cartey: "....you must understand that the *media* of this country....I mean the United States of America...is not about to give ammunition to people of African descent which could be used in any instance to challenge maybe unemployment, challenge police brutality, domination, challenge all of the things that still oppress black peoples... the media is not about to do that..and it chooses its words, it chooses its people very carefully..."

The cable system shares with the phone system the potential for interactive or two-way communication for video and computer data as well as voice. Unlike the phone system, however, here in Manhattan it was installed as an operational *one-way* system, and since Manhattan Cable has no immediate plans, and probably no distant plans, to make two-way a reality, I will stick to the one-way traffic. If cable companies see themselves more and more as telepublishers rather than as merely delivering other people's signals (the "common carrier" definition), then the public channels obviously function as the electronic equivalent of the underground press, with the important difference that cable's status as a controlled monopoly precludes having a choice of "distributor" for your product. No choice and no effective recourse for deliberate transgressions such as running classified ads on the public channels, an illegal practice. The New York State Cable Commission has the jurisdiction to impose fines on the cable companies, but it cannot control their transmission rooms, the loci for simple administrative errors such as just not transmitting a scheduled program. Simple, but critical to the producer.

5 IMMEDIACY

Clarence Grier, MCTV's valiant local products supervisor, recently sent out a much-needed questionnaire to about 200 active public channel producers. Hopefully a good response to it will provide crucial data, but in the meantime I know of at least half a dozen regular weekly slots filled by artists' shows, depending on where you draw the line. *Camera in the Body's Hand,* a dancers' show. *Communications Update, Paper Tiger Television* (media critique), *Potato Wolf, SoHo TV* (now on Channel 10, the company channel), *Some New Faces, The Taylor Mead Show, The Live! Show...* The list of show titles or even the standard two-line description scarcely does justice to the numbers or the range of work or the level of involvement. Since 1976-1977 probably close to two hundred of us have either collaborated on or made individual programs *specifically for* showing on these and previously scheduled series (*All Color News, WARC Report,* both live with tape segments; *Nightwatch/Ergo* and *Redcurtain,* both of which mainly showed Super-8 films transferred). Made specifically for television by painters, sculptors, peformers, poets and musicians, as well as film and videomakers: artists of all persuasions.



VICKI GHOLSON

Herb Schiller reads the NY Times in Dee Dee Halleck's Paper Tiger TV series

"It's an immediate outlet for trying out performance ideas, set ideas, background ideas, reading poetry...."
—Stephen Paul Miller, *The Taylor Mead Show*

"I've never performed in front of a live audience but performing in front of a camera didn't seem at all intimidating. I like the idea of planning as much as you can then being spontaneous ....Artists doing something is different from non-artists doing it...You bring something to it from all your other visual work....It's a valuable experimental medium for *everyone;* artists should bring in more people from outside as well....
—Ellen Cooper, three live shows for *Potato Wolf*

"We will not be concentrating on the sensational or 'hot' news item but instead will orient our coverage toward more common ongoing events and situations. Ordinary situations and events, by virtue of their commonness, tend to have greater social relevance than isolated, extraordinary occurrences. We make no pretense of objectivity. Our subjective slant will be implicity conveyed by the colorization of the image, and explictly revealed in the editorial segments. The information will be accessible and interesting to anyone and will in no way be dependent on a familiarity with contemporary art history. We are addressing the general cable audience. The artistic sensibility of the producers will be a positive factor in the realization of a program of the highest quality."
—Statement of intent, *All Color News,* 1977

Artists use the public channels—real public television—because they are the only *consistent* media outlet we have. Frequency and consistency of output are essential components of cultural impact, the impact of any medium. We use them despite certain limiting conditions: minimal financing (no ratings no sponsors), unreliable transmission, scant listings, and snide remarks or the total indifference of most mass media journalists who prefer to, or are encouraged by their editors or the owners of the publication to focus on the tiny percentage of porn shows (4 out of 200 producers) at the expense of three years' worth of genuine experimental work. At time of writing no other weekly or monthly has taken up the former *SoHo Weekly News'* modest but useful "Cable Picks." Absent listings are ostensibly a *policy matter* (according to people at the *New York Times,* for instance) because "not everyone has cable." The same logic evidently does not apply to pay cable's prominently featured offerings. Outside funding possiblities so far have just about been restricted to the small amounts dispensed by the invaluable Media Bureau and sometimes the Emergency Materials Fund, with direct NYSCA support in 1981 to "about 50% of the shows that apply.'" For regular weekly shows as opposed to "specials" (one-time only programs), the $200 maximum available last season to *Potato Wolf* or *Communications Update* is considered high by public access standards. Out-of-pocket financing still prevails. Hence for the Public Channels in general the average length of shows is four to six months, which gives rise to the common complaint of not knowing what's on....

This state of affairs has generated the "production-value" paradox, a dispute which should remain a scholastic curiosity were it not for the fact that it is too often wielded like a policeman's baton for quelling an unruly mob. To artists concerned with changing the *tone* and *content* of television, with what is shown or said and how, nuance and integrity of presentation are paramount. Small budgets become a challenge to stamina and ingenuity, and simplicity and economy of means are no deterrent to dramatic vitality, stylish spectacle or intelligent content. While few would shy away from high tech (the three-tube camera or on-line editing system) when it makes itself available, the dominant equation of production value with tech dollars does not do justice to a multi-faceted concept. There are some signs, however, that this attitude is beginning to change.

Artists make books magazines films intallations transmisions and window displays

as well as lucrative artifacts and trouble for the clean boundaries of a category so no one should feel queasy that we make television. Like other forms and formats for work—and like other citizens, children or gospel singers or lawyers or activists or opera aficionados—we use cable to symbolize, to amuse, to inform, to perform, to debunk, to demystify, to comment, to formally experiment, to shift gears, to analyze, to reveal, to investigate, to instigate an interaction....Like and unlike. It's the details of atittude and sensibility, emphasis and orientation that distinguish....

6 UPSTREAM

Time: A Wednesday evening after the 7 o'clock news. The TV dial is set at Channel D. The screen shows the underpass of the World Trade Center at rush hour. Streams of home-bound commuters are hurrying down the stairs. William Wegman, wearing waist-high rubber wading boots and holding a rod, stands in the center of the melee with his back to the camera, facing the current. The crowd swirls about him like an eddy.

Passer-by: What's you doin' here?

Wegman: Huh?

Passer-by: What's you *doing* here?

Wegman: Fishing.

Passer-by: Fishing what...heh heh heh!

Wegman: You don't have to go all the way uptown for good fishing.

Passer-by: You don't have to do *what?*

Wegman: You don't have to go all the way uptown for good fishing.

Passer-by: Why not?

Wegman: It's great here!

Another night, same time-slot. The rain falls like a monsoon. It's three days before the anti-nuclear rally in New York City. A baby sleeps on the risers at ETC studios, his musical box gramophone plays "London Bridge is Falling Down." The character generator trips out across the image with friendly questions: "How are you? What is on your mind?" The studio phone number flashes on and off, the phone line in the studio is amplified. When it rings, Michael McClard answers it. An old man calls. He speaks in a kind of sing-song. His voice has a strange manic tone, almost cracking up.

—How come we're looking at the baby?

—Because the baby is nice to look at.

—Yes, but is that supposed to signify something?

—Well, yes of course, there are all sorts of...

—I want to look at *you!*

The camera starts to tilt up.

—Up, up, up! Move the camera up! No, don't...there's the horsey...there's the bottle...there's the kid...but where are *you*?

—I'm operating the camera.

—Oh, that makes sense (*laughs*). Can I ask you another question?

—Yeah.

—Do I have the intelligence of a *frisbee*?



COURTESY POTATO WOLF

Ellen Cooper does some April fooling in Potato Wolf series

—At least!

—Oh okay, thank you. (*Hangs up, apparently relieved*).

7 IMPORTANCE

I talked with Mark Magill, producer of *Lighter Than Air,* a funny, gentle tribute to helium gas and other physical phenomena that debuted on *C-Update,* and of the forthcoming *Theory of Ideas,* to be shown later on in the cable season.

—How important is public access to you?

—Well, it's been the best thing that ever happened to me, showing on public access.

—Really! Why?

—It's made everything I do more real. It's a real incentive.

—The prospect of a home-viewing audience?

—Yes. Not having to deal with them, for one thing....People other than my friends....The broad spectrum of human existence...Total strangers...You don't get that in a normal video viewing situation...

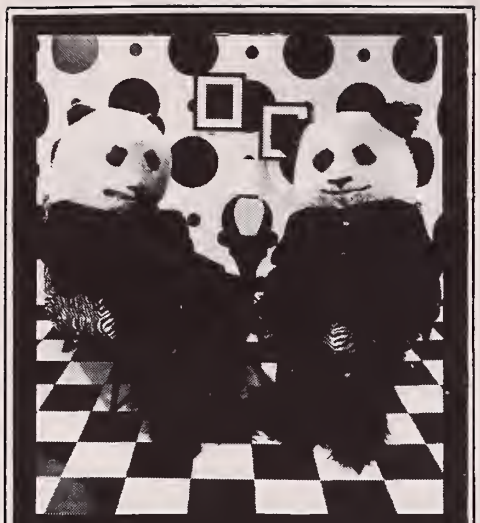
While the random element of the home audience is appealing, it's a factor shared to a certain extent with museum audiences and even more so with night club audiences which accommodate increasing amounts of video within their premises. But the comfort of the home-viewer is unique. The lack of public cable viewing spaces for those whose buildings aren't wired (most artists & poor people) deprive many of the feedback which is normally an accepted consequence of showing work to the world. The situation is further exacerbated by the fact that *On Cable,* MCTV's monthly house organ, has an exclusive contract for public access listings. Space allotment being minimal, no information can be provided on a particular week's program and in any case very few producers have the kind of financing required for elaborate advance scheduling.

8 "The single most active, affluent audience available anywhere"

From a phone call to the US Census Bureau I learned that there were 704,259 registered households in the borough of Manhattan. Multiply by 1.96, they said, to find out how many people live here. It's good to know exactly what your potential audience might be. The Office of Telecommunications, 40 Worth Street, Room 716, directed by a Mr. Leonard Cohen, former chief engineer for Teleprompter (now owned by Group W), the company that wired the northern part of Manhattan, was recommended to me as the most reliable source of information, the most accurate statistics, on any aspect of cable TV in this town. The O of T is the *regulator* of the two cable companies. No appointment is necessay, so...I found the subscriber count filed by Manhattan Cable for July 1982: 145,455 households for basic service. Group W's is 75,440. Making a total of 220,895. The proportion of wired homes in Manhattan is therefore slightly over a third. This could be hailed as a solid achievement for an industry which has only been around for just over a decade (a tenth as long as the phone company) were it not for the revealing audience profile provided on MCTV's canary yellow classified ads brochure. Revealing of their wiring priorities.

AUDIENCE PROFILE

Young	Median Age 36.3
	56% Male, 44% Female
Largely Single	38% Married, 40% Single
	Number of People per Household 2.2
Educated	62% College Graduates/Post Graduates
Successful	67% Professionals/Managerial
Affluent	Average Yearly Income $57,000
	Median Yearly Income $43,200
	Average Monthly Rent $558
	30% Own Their Homes/Apartments
	Average Value of Home $174,000
Big Spenders	70% have American Express, Carte Blanche or Diner's Club Cards
	50% Dine out more than ten times a month



INDEPENDENT
&
UNITED
AT THE SAME TIME?

As an independent video or filmmaker, you've decided to work "outside the system"—which means you need a community of peers even more. *The Association of Independent Video & Filmmakers* (*AIVF*) is such a community. As the national trade association for independent producers, *AIVF* represents your needs and goals to government, industry and the general public. After eight years of testifying before Congress, lobbying the public TV system, and working through media coalitions to preserve and strengthen cable access, we've proven that together we have a voice people *must* & *do* listen to.

Along with our sister organization, the *Foundation for Independent Video & Film* (*FIVF*), we also offer you a wealth of concrete services:
★ Comprehensive health insurance at affordable rates ★ The Independent Magazine, our film & video monthly ★ FIVF's Festival Bureau, providing foreign & domestic liaison ★ Comprehensive information services ★ National Membership Directory listing ★ Professional Screenings & Seminars



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	68% Attend the theater at least once a month
	38% Entertain in their homes at least once a week
	85% Own stereos
	20% Own videotape recorders
On the Move	52% Own a car
	22% Own a foreign-made car
	38% Rented a car in the past year
	40% Travelled by plane in the past year
	40% Travelled by plane outside the U.S.

Sources. Beta Research Study 1981 and RMH Research Study, 1981

However, as usual, the information cuts both ways. It should be a a great incentive to commercial sponsors of programs.

9 UNIVERSAL SERVICE: WHY NOT?

Section 1 (h) of the 1970 franchise contract reads as follows: "Residential subscriber means a purchaser of any service delivered over the system to an *individual dwelling unit* [my ital.] where the service is not to be utilized in connection with a business, trade or profession." Although thousands of Lower East Side, Tribeca & Little Italy inhabitants meet the above criteria, it is a commonly held belief that residential cable service is not available in low-income, low-density neighborhoods. I talked to Stephen Torton, a fellow producer living in the Far East of the Lower East Side whose video *oeuvre* has premiered on Channel D *(City Information in Dub,* a study of the City's computers; *Empty Space is Never Wasted Space,* an expose of the Woodhull Hospital and an essay on architectural values, and *Watch Being Watched,* a visual narrative about surveillance).

—What did Manhattan Cable say when you asked for service?

—That there was a waiting list...we were on it.

—How long ago was that?

—Oh, (maybe) six months.

—And have they gotten back to you?

—No, because we're in a bad position because this is a City building. And they said that because of a "technicality," nobody in City buildings can get wired right now...ATC (American Television & Communications Corp., MCTV's parent company, itself owned by Time, Inc.) didn't like the contract relating to the insurance for the installers of the cable.

The engineering department at MCTV referred me back to Susan C. Greene, VP for Corporate Affairs. Susan Greene is a lawyer, was formerly with Children's Television Workshop, headed an FCC task force on children's television and was also with the Urban Institute, a think tank like Brookings and others. A big operation. At one point they had a cable advisory service. It's good to know who you're talking to.

—What percentage of the franchise area is wired?

—Practically the whole franchise area is wired.

If you're a producer, when you do a mailing to announce your new cable TV season, rule out all the addresses with 10001, 10002, 10003 zip codes.

—I know hundreds of people on the Lower East Side, Tribeca and Little Italy who don't have cable.

—Well, there are problems there. We've wired what can be wired. In some instances it's a case of loft conversions (with no) residential c of o, and we don't wire until there is...You're going to find that in any transitional neighborhood going from commercial to residential. There are also situations where we cannot get access either into the block or the building...and those are tough ones, and they tend to be in those areas. We cannot get into a street unless we have the approval of the building owner to place our equipment in that building so that we can bring cable down the street....

—What percentage of the Lower East Side is wired?
—I told you, the entire system is built with the exception of about 2%, which (is) all the kind of difficulty I have just explained to you...

There is some discrepancy between this percentage and the one I established by dividing the total number of households by the subscriber count, but maybe the cable company uses the term "wired" in a technical sense that I am not familiar with. I pursue the subject with filmmaker George Stoney, whose cable show, *NYU Presents,* was recently pre-empted for a commercially sponsored program on baby foods. Pre-emption, with or without the requisite one-month prior notification, is one of the hazards of public channel programming. Its frequency during early evening hours (as much as twice in one month) confirms the Arnold & Porter view that another public channel should be activated. In this instance, a Channel J show was inadvertently run on Channel D.

"It was our mistake. Mistakes do occur. We try to keep them to a minimum."
—*MCTV,* Corporate Affairs.

In my dealings with successive public access coordinators at MCTV over a period of five years, I have found them to be hard-working, very helpful—and mostly impossible to reach. Mistakes due to overwork, however, do not quite explain why classified ads are run on public channels.

—I'm trying to find out how close we are to universal service.

—You're using universal service incorrectly there.

—Oh?

—You mean, to having the whole place wired so that people *could* have it if they wanted it?

—No.

—You know, universal service means that everybody is provided with cable the way they're provided with water and light. That's very different from what you're talking about.

—Well, I'm talking about it like the telephone company. Anyone who wants the telephone can get it if they pay for it.

—Yes.

—I assume cable is more comparable to telephone than to water and electricity.
—Yes. Now we are a very long way from completely wiring the city. And I suspect a good part of it *is* obstinate landlords...I don't see any reason why they haven't gone into many blocks that would be *rich* for them...

10 **"I'm going to talk**
As much as I want
I'm going to give
The problem to you...
Views confuse
Describe what I found"
—David Byrne, *Tentative Decisions*

To a media activist friend:
—Do you think they're going to try and squeeze out the public channels?

—Absolutely.

—Even in Manhattan?

—Well, they will not be able to squeeze them out around here. You know what they've done to leased access already. They're raised the rates outrageously.

—To what?

—It depends how long you've been around producing. Haven't you been up to the 10th floor recently? On the wall there's a little chart as to what you pay.

The 10th floor at 120 East 23rd Street houses the tape libary to which producers bicycle their tapes, a week ahead of air date. Unless they go on live. The ability to go on live, on the phone, which has many advantages for audience feedback or participation, demands that you be at what's called a live injection point, a studio that is "hard-wired" to the company's transmission room. The franchise contract stipulated that there should be one l.i.p. per community planning district in Manhattan—at least—as well as at every hospital, fire station, school day care center that requested it....

Same media activist friend. (Long, low chuckle) **"Leonard is supposed to have that list too...."**

While a number of video performance venues downtown have periodically lobbied for the installation of live origination capability at their premises, to date downtown still has no such thing. MERC (Young Filmakers) is still hopeful. There are five live studios in the MCTV franchise area which lies south of West 79 on the West Side and south of East 86 on the East. They are: Automation House (the most expensively equipped); ETC, a veteran pioneering effort run by James Chladek, himself the producer of a very informative Sunday night call-in show and the most used of the five; Community Film Workshop in the fifties; and two places called ELA and Vidlo studios that I am not familiar with. A request for the installation of basic 'one-way' service at ABC No Rio, an artist workshop/show space on Rivington Street, a block away from a public high school that is wired, was evaluated by MCTV's engineering department at "$4,000 and some very heavy change." Mike Botein, communications lawyer, often a cable franchise consultant and now also producer of *Communications Law Review,* was given a quote of $20,000 for the cost of an l.i.p. at the New York Law School, also very close to MCTV's trunk line.

I asked Mike Botein about the certificate of occupancy requirement Susan Greene, MCTV, had mentioned as a condition for wiring.
—I don't see why, it's not part of the contract. It *could* be a regulation promulgated by the Bureau of Franchises. I'd check that....

PS: THE FRANCHISE FEE— A SUGGESTION

A group of videomakers known as Asian Cine-Vision provides prime-time daily Chinese language programming (*Chinese Cable TV*) consisting of "news, art, culture." Because it fills a special need (the majority of Chinatown does not speak English, goes only to Chinese movies and only watches TV in Chinese) this program goes out for free on Channel M, a leased access channel. The producers claim that their audience subscribes to cable only in order to watch this program, and yet there is no Chinese-speaking person at the cable company...Perhaps a percentage of the franchise fee—5% of gross revenues from residential service, 10% from commercial service—paid to the City could be redirected to support public channel programming... *New York, October 1982* ■

Liza Bear's Oued Nefifik: A Foreign Movie was shown last fall by Anthology Film Archives. She is executive producer of Communications Update.

Artists' TV in NYC

- **Camera in the Body's Hand**/Channel C/Thursdays, 12 pm
- **Communications Update**/Channel D/Wednesdays, 7:30 pm/Fridays, 3 pm
- **Paper Tiger Television**/Channel D/Wednesdays, 8:30 pm/Thursdays, 4 pm
- **Potato Wolf**/Channel D/Tuesdays, 12:00 am
- **Some New Faces**/Channel C/Thursdays, 5:30 pm
- **The Live! Show**/Channel J/Fridays, 11 pm/future uncertain
- **The Taylor Mead Show**/no longer on the air

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How Independent Are "Independents"?

The recession & the Feds' penny-pinching policies are gripping indies in a double squeeze play—cramping production & distribution. A survey of current trickle-down distress.

JIM DAVIS

The very nature of independent production and distribution suggests its public quality; in fact, it's impossible to talk about production and distribution without referring to the public resources that underwrite much of this activity. The public sector is, of course, intertwined with the private, and as the economy posts its highest unemployment figures since World War II and industrial production drops to below 70% of capacity, filmmakers are feeling the pinch. The impact of the depression (or whatever euphemism you choose to apply to the current economic situation) on independent filmmakers is all the greater because of federal policies which shift tax money from human services to military spending. A look at the individual elements of independent film production demonstrates how the widespread economic disarray is affecting independent film activity in some not-so-obvious ways.

On the production end, independents are already well into Austerityville, as federal funding of such major sources as the NEA and NEH drops 10 and 14 percent respectively. The ripple effects of the drought in "seed" money are also being keenly felt as indies call upon secondary funding sources such as foundations, which base their contributions on the "seal of approval" dollars given by federal and local entities.

The damage doesn't stop there, however. Cuts in government funding have a ricochet effect on corporate funding, as well. As John Friedman points out in a recent *In These Times* article, "once an organization receives a grant from the arts or humanities endowments, it is easier to raise money from the corporations." Friedman goes on to quote Anne Murphy (director of the American Arts Alliance), who says that if members of the business community believe that the "government doesn't think support is important, they don't think it is either."

As for the distribution end, the major markets for independents are again subsidized by tax money. Public television provides a major outlet for independent work. Outside of a handful of art theatres in large cities, the bulk of public screenings of independent work are through such government-subsidized, non-profit institutions as regional art centers and universities. The "non-theatrical market," which primarily includes school and college classroom use, churches, museums and public libraries is almost exclusively government-financed through local and state taxes.

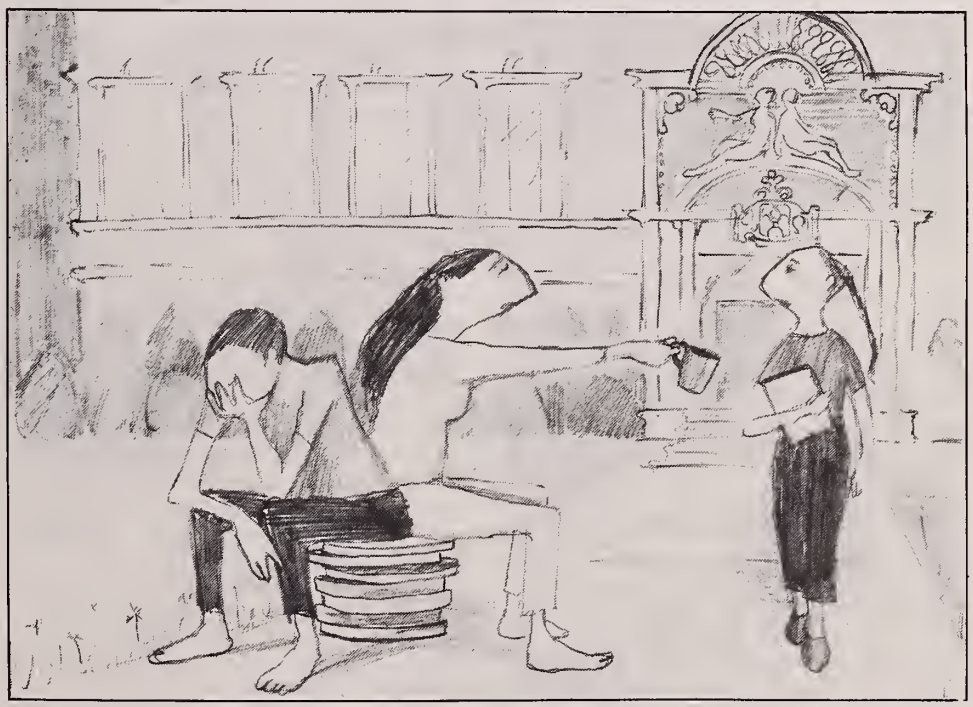
Cuts in federal education titles have adversely affected colleges, schools and libraries. Cuts in federal aid to the states have caused localities to shift money away from cultural activities into more immediately pressing areas. Michigan and Ohio, for example, have both cut back their original funding appropriations for their state arts councils.

To compound funding problems, local tax initiatives like Proposition 13 in California and Proposition Two-and-a-half in Massachusetts, along with property tax abatement programs, have put a strain on state and local governments' ability to provide public services. Add to this declining tax revenues due to a drop in employment and income, and a gloomy picture begins to emerge.

"The whole industry is in a depression," says Nadine Covert, executive director of the Educational Film Library Association, in describing the non-theatrical arena. "Many distribution companies are going out of business or merging. Many institutions are experiencing severe budget cuts, and some film libraries are even closing down."

Case in point: The Detroit Public Library has closed its film library, while the Henry Ford Centennial Library in nearby Dearborn, once one of the country's major film collections, has curbed acquisition of new films and stopped its public programs.

This squeezed market for film has especially hurt the distribution companies. Non-theatrical distribution, like most industries, is dominated by a handful of companies. "Probably [only] ten companies get 70 cents of every dollar spent on film in the non-theatrical marketplace," says Mitchell Block, head of Direct Cinema Limited, a 16mm distribution company. While the figures show acquisition budgets are up, Block says that after inflation, in real dollars, less



JOHN GREYSON

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money is being spent by the non-theatrical market on buying film. "The same customers with the same dollars are buying fewer films which are costing more."

Vince Hope, publisher of *Hope Reports,* an audiovisual industry newsletter, says the educational market has been soft since the mid-70s. Using 1972 spending as a base line of 100, he pegs 1982 educational spending at 112. But inflation, using the same scale, has grown to over 200 over the same period, showing the relative decline of educational spending. Hope points out, though, a dramatic increase in the size of the business and industry market, as well as an absolute growth in production work, even after inflation.

SHAKE-OUT OF DISTRIBUTORS

As one result, media distributors had a higher turnover rate in 1982 than in the '74-'75 recession, and, since 1972, the number of media distribution companies has actually declined. (Turnovers, Hope explains, refers to company closings, mergers, acquisitions and bankruptcies.) Some of the more notable acquisitions include Audio Brandon-MacMillan by Films Inc., BFA by Phoenix, and Centron and Coronet-Perspectives by Esquire. For independents, this means fewer distribution outlets and, with shrinking acquisition dollars, a narrowing of the kinds of films considered marketable.

"Schools are going for the hard-core didactic film, cutting back on the cultural enrichment film," says Leo Dratfield, who is currently a consultant to Films Inc. and First Run Features, and has worked in the non-theatrical area for almost 40 years. "Public libraries, which have been the bulwark of the documentary market, are being hurt. They're being more selective."

In the late '60s and '70s, when there was a flood of federal dollars and a relatively healthy and expanding economy, Covert says that "librarians were buying everything. As the federal dollars began to dry up, institutions had to decide where their priorities should go."

As the cost of maintaining collections goes up and the competition for budget dollars intensifies, librarians' choices are subjected to even more intense scrutiny, with the usual yardstick being maximum use. This leads to a catering to those titles which meet current tastes and are therefore in high demand. The personal film, the experimental film, the long film (often anything over 30 minutes) and the issue-oriented film are increasingly difficult to market. A side aspect of this phenomenon is that, with staff cuts and reulting increase in workload, librarians are now rarely able to devote the time to cultivating an audience for an esoteric film.

How important is the non-theatrical market to independent filmmakers? Block describes it as "not the entree, but an important vegetable." If a program is funded for production, either by foundation or government or public television money, the non-theatrical income is gravy. Non-theatrical distribution becomes much more decisive if the filmmaker expects to recoup production costs from the non-theatrical income.

Susan Ryan of First Run Features thinks theatrical distribution is "not a totally depressing situation. But a lot of established repertory theatres are not as adventurous as they should be. They're not as willing to take the chances they were a few years ago." First Run Features has released a number of feature-length independent films, and has made a concerted effort to open up theatrical venues to independent product. The problems here are due to rising costs on the part of private theatre owners, but at the "semi-theatrical" outlets—the college film societies and museums and art centers—budget cuts also have taken their toll. Ryan describes these outlets as "extremely important for independent film. Without them, independent films would not get nearly the amount of exposure that they do."

CHALLENGE

This rather bleak situation poses several challenges for independent filmmakers interested in surviving as independents. We have seen how critical public resources are for the independent film circuit. The allocation of those resources needs to be very much a part of the public agenda—that is, the political agenda. And it is very unlikely that anyone besides independent filmmakers will make sure that the issue is put there.

Second, while the nature of independent production lends itself to an attitude of the individual entrepreneur, out-there-making-it-on-your-own, independent filmmakers are intimately tied together by a funding/distribution system and a variety of common needs. Only by breaking out of their atomization and acting together can independents hope to have any effect on their situation.

Independent filmmakers are by no means unique in their situation. In virtually every industry, people are being asked to make concessions in the workplace, or in the services available to them in their communities. And, as in other industries, independents too must rise to the challenge—or inevitably sink. ■

Jim Davis is director of sales and marketing at Icarus Films, a distribution company.

AIVF REGRETS

AIVF regrets to announce that its plans to publish a Membership Directory have been canceled due to insufficient advertising sales. We had hoped to be able to offer this publication free to all members, as well as to programmers, exhibitors and potential employers.

We remain committed to this project as both a job referral and an organizing tool. We will try again, perhaps in a less ambitious format, as soon as we are able.

PR: Self-Promotion Or Self-Destruction?

Operating as your own town crier can trip up the uninitiated, but every indie must do it sometimes. A guide to the well-groomed press release & other crucial matters.

ERIC BREITBART

As the economic climate for independent film grows colder, it might be wise to remember that military adage (slightly modified): when the going gets tough, the tough get public relations counselors.

Public relations, or PR as it is commonly called, is unjustly regarded as the domain of big business, a psychological war carried on by well-tailored mercenaries ironing out the creases in the fabric of public opinion. It's actually a useful tool for small business as well, and an integral part of our national history: remember the Boston Tea Party.

Modern public relations was founded by men like Ivy Lee (dubbed "Poison Ivy" by Upton Sinclair), who refurbished the Rockefeller family image after striking miners and their families were killed at Ludlow in 1913; George Creel, director of the massive campaign to sell World War I to the American people; and Edward Bernays, author of books like *Crystallizing Public Opinion* and *Engineering Public Consent* (the titles speak for themselves). For many years, public relations consisted primarily of the fabrication and placement of favorable newspaper and magazine stories. Today, PR practitioners are found not only in large companies, but also in local social service and arts agencies and in the US government, which uses PR campaigns to sell everything from postage stamps to military enlistments.

Basically, public relations is the creation of a climate of opinion (usually a favorable one) among a public about a product, an institution or an idea. It's telling people what you do; but whom do you tell? and what do you tell them? To make matters more complicated, independent filmmakers are often presenting ideas, products and an institution (if one can call independent filmmaking that) at the same time. The least productive approach is to say, "Hey, filmmaking's tough enough. I can't deal with that too," or "I'll wait until the film is done and let my distributor deal with it." Public relations should be an ongoing process that begins before the film is made, not a Band-aid to be tagged on afterwards.

Public relations begins with information: Does my film have a public? Who are they? What associations do they belong to? What do they read? Where do they congregate? Do they use films? If they do, are they likely to use mine? As a product of the pre-television generation, I still get a lot of my information from books and libraries. Two basic books I've found helpful are Barzun and Graff's *The Modern Researcher* and Alden Todd's *Finding Facts Fast*. Though intended for graduate students, *MR* contains a wealth of information on method, organization and writing; *FFF* is the best low-priced information guide I've seen. A third, higher-priced book, found in most research libraries, is the *Directory of Directories*.

WORKING THE ASSOCIATIONS

Americans are joiners, and if your film is *about* something, chances are there's an association and publication to contact. Sources for this information include: *The Encyclopedia of Associations* (Gale Publishing Co.), *Ayer's Guide to Periodicals* (Ayer Press, Bala Cynwyd, PA) and *Editor and Publisher Yearbook*. In addition, Oxbridge Communications in New York publishes a *Directory of Newsletters,* listing over 5,000 newsletters in 145 categories. Independent filmmakers are unlikely to be in a position to purchase these directories, since they are priced in the $50-$100 range and are revised yearly. But most of them are available in the larger public libraries, and in specialized business libraries, such as the Public Relations Society's center in New York, which is open for reference purposes to non-members. With the proliferation of computers, most of these lists are also available as printouts in various label formats.

Filmmakers who do their own distribution soon become mailing-list junkies, guarding preferred contact lists with the zeal of Gold Rush miners. Postcards and press releases are dutifully sent to writers and critics who, in the New York area at least, rarely have time or space to review an independent film, even if it is being shown in a public screening. Reviews, however, are only one form of publicity. The public relations "arts" include the placement of feature articles and the linking of products such as films to events which may generate publicity.



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Feature articles are not usually placed through film or entertainment critics, but through journalists specializing in a particular subject area. Journalistic guides such as *Editor and Publisher* and *Bacon's Publicity Checker* provide masthead listings for magazine and newspaper editorial personnel. Writing "pitch" letters takes skill and practice; examples can be found in any of the publicity guides published by such non-profit organizations as the National Lawyer's Guild in Philadelphia; the Public Media Center, a non-profit San Francisco advertising and public relations agency; the Community Resource Exchange's *Guide to Media in New York City;* or *Community Jobs,* a Washington DC alternative paper.

PRESS RELEASE

One of the main ways filmmakers do their PR work is through press releases or announcements. Writing concise, literate press releases is difficult; writing releases which will also be read is next to impossible. Even smaller daily newspapers receive hundreds of releases a week. Most disappear, unopened, into the circular file; few are read past the first paragraph. For this reason, layout and the first paragraph are extremely important. Press releases should be neatly typed and printed, with double spacing (at least) between lines and substantial margins to leave a journalist or editor room for writing notes. The release should be written in what is called the "inverted pyramid" style: most important information (usually the five journalistic "w's"—who, what, where, when and why) in the top two paragraphs; least important information towards the bottom or on the second page, if there must be one.

If a contact person's name and phone number are provided, they should be typed at the top of the release; and the person should be available if called. Few things are more frustrating for a reporter than to call a press release number and be told (live or via answering machine) that the contact person is only available on alternate Tuesdays from 2 to 4 pm. For a two-page release, the journalistic "-more-" should be typed at the bottom of the first page, and either "###" or "-30-" at the end of the release.

A well-written release is like a news article. It should be adaptable for placement in the newspaper or magazine with a minimum of rewriting. It's essential to figure out what is most striking about your film or screening. What makes it different from the other films being screened that week or the myriad events competing for a reporter's attention? Would *you* jump from your typewriter to attend if told "Homer Ludens' modern adaptation of *The Odyssey,* set in New York City, is complete and ready for screening," or if you read "'Twenty years ago I had a rent-controlled apartment,' laments the hero of *Odysseus in SoHo,* Homer Ludens' ribald new treatment of the Greek classic"? The fact that you have finished a film and are having it shown may be newsworthy to you; it's not likely to be to anyone else.

PHOTOS, GRAPHICS

A word (or two) about photographs. From my experience as a filmmaker, distributor and programmer, I can't tell you how important they are, and how few filmmakers take them seriously. The time to take production stills is during production. You don't have to lug around a Hasselblad or hire a professional photographer to take them. Someone on the crew can carry around a pocket-sized 35mm camera and a few rolls of Tri-X film (color is rarely needed for publicity stills). Sure, you can have stills made from your outtakes, or rephotograph scenes off a Moviola screen (I've done it). But it won't look as good as if you had printed them from 35mm negatives. Also, don't forget to take a few vertical shots.

Other means of communication with your public(s) include postcards, press books and grant applications. Too often, in the rush to film or tape, we forget that words and graphic images are also part of the way the public perceives filmmakers and their work. Certainly a well-typed grant proposal with all the words spelled correctly won't get you a grant, but a sloppy, mistake-filled proposal will certainly diminish your chances—even if the content is brilliant.

A well-designed postcard should do more than just announce a screening. It should make you want to see the film. This does not mean you have to do a four-color, super-expensive printing job. The same is true for press books. Independent filmmakers can't compete with major studios or cable TV networks, who can spend thousands of dollars on press and PR materials. We can , however, compete with the image of carelessness projected by publicity materials that are poorly designed, uncreative and, yes, even sloppy.

In spite of advances made by independents over the past twenty years, there is still, in my opinion, no substantial public ready to fund and screen independent work. While individual filmmakers can, and should, continue to promote their own work, it might well be time for *AIVF* as an organization to consider the possibility of educational publicity campaigns on behalf of independents as a group—not just in Congress, to influence legislation, but also out there among the vast American audience. If it doesn't, our public relations may well become very private indeed. ■

Eric Breitbart is an independent filmmaker.

PRESS LIST

AIVF's Press List for the New York area, listing over 200 print, radio and TV contacts interested in alternative media, is available on Avery labels for $10. Use it to publicize your screening, fundraiser or production plans. Easy to update, easy to use again. Call (212) 473-3400.

FIELD REPORT

Cold Frames: Northern Indies Talk Shop

KATHLEEN HULSER

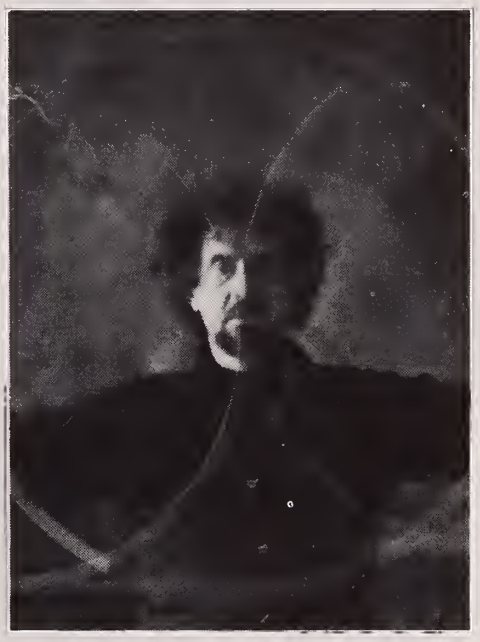
As Thoreau discovered, isolation can be invigorating, and the present-day inhabitants of northern New England seem to thrive in the unpeopled woods and fields. But once in a while every filmmaker has a yen to trade shop talk with some colleagues. In late October, ex-Pittsburgh filmmaker Bruce Posner, who recently moved to New Hampshire, organized a symposium called Filmmaker's Dialogue. Held in a stuffy library basement next to the Claremont, New Hampshire, central green, the gathering attracted around 35 participants. The day-long session brought out some of the perils and pleasures of filmmaking in northern New England, a region noted for its independent spirit and meager arts appropriations.

One of the six afternoon panels featured three filmmakers from the "backwoods" —Richard Searls of Maine, John Karol from New Hampshire and Walter Ungerer of Vermont—who promptly dove into a discussion of distrust among filmmakers: a suspicion fortified by the competitive aura of grants applications tendered in a community so small, filmmakers are likely to know exactly who is in the running. The panelists bemoaned this sort of adversarial outlook; and judging by the amiable atmosphere of the symposium, it seems those present weren't on the brink of succumbing to petty rivalry.

Many of the later panels were packed with arts and humanities council functionaries, which caused some grumbling. To be sure, filmmakers do like to court arts emissaries, but those present on this occasion had little concrete support to offer and soaked up much of the day's schedule. For the record: New Hampshire spends virtually nothing on media *per se*; the Vermont Arts Council averages $4,000 per annum; the Vermont Council on Humanities and Public Issues is trending downwards from $87,000 in 1979 to $26,000 in 1982; while the Maine State Commission on the Arts and Humanities is also decreasing funding, spending not more than $6,000 apiece on several artists-in-residence, and cutting off the old Maine Alliance of Media Arts. One new face on the funding scene is the New England Foundation for the Arts, based in Cambridge, Massachusetts: under the leadership of Marie Cieri it will pilot a media touring program this year.

During the New Horizons panel, some specifics emerged on how to develop audiences for unusual films in an area where the public has been exposed to little other than Hollywood and tube fare. Although the three states vary considerably in number and diversity of exhibition sites, everyone agreed it was an uphill battle.

One major funder, the Vermont Humanities body, asks funded filmmakers to appear at presentations, and requires that funded films be shown in at least four different in-state sites. Also, the Council encourages the use of scholars to help moderate screening



MARION ETTINGER

Royce Dendler, Vermont cineaste *cum* alchemist

discussions. As filmmaker Dorothy Tod pointed out, the scholar may be informative, but academics generally address film content and leave the realm of film form untouched. In Maine, a prime showcase has been the Maine Student Film Festival, but since the demise of the Maine Media Arts Alliance, even that small stab at audience stimulation may disappear. New Hampshire, as one might expect given its "live free or die" no-tax policies, had no publicly funded exhibition programs at all. In fact, things are so dire in the Granite State that the Fiske Library, where the conference was held, had "only $200 a year for all programs," according to library chief Gary Burger. He noted that the same situation obtained in other medium-sized towns in the state, because libraries were mostly supported through local taxes. Obviously, other programs have priority when such trifling sums must underwrite events for an entire community.

ON THE ROAD

Another angle on the film presentation problem was offered in the Traveling Exhibitions panel. Small-scale tours were enthusiastically advocated by Bruce Posner, who told of his success with a road show of Pittsburgh filmmakers' works (total cost: $3,600, which was recouped after 18 gigs, plus a few benefits and bring-a-dish parties). On the other end of the spectrum was Tony Safford of the American Film Institute exhibition wing, who mostly spoke of large-scale packages of features, which had little significance for the indies in attendance.

Perhaps the most heartening aspect of the depressing arts funding profile in the region is that, despite the obstacles to media production, filmmakers are still active. After some more talk of various filmmaker-initiated activities (more later), the symposium adjourned for a leisurely dinner in a restaurant housed in a converted bank (sign of the times?). Over my scallop casserole I chatted with Deborah Felder, the lone video producer in the crowd. Based in South Gardiner, Maine, Felder has most recently produced a five-part documentary series on teenage unemployment. She also helps program a cable channel for the University of Maine in Augusta. She mentioned that there is some resistance to airing independent work in the state, although Michael Mears' *Seven Dirty Words* program is broadcast on PTV. Felder also noted that Maine PTV has recently picked up a pretty offbeat indie program: the finals of the Women's Barbershoppers, groups of women, many from Canada, who rally once a year for a songfest/contest.

MINERS, TRAPPERS & ALCHEMISTS

After dinner we trooped back across the green for what was, for me, the main course of the sessions: screenings. First up was a half-hour segment of an eight(!)-hour interview with a German coal miner who had survived two World Wars, witch hunts, Nazis and more. The piece, shot on black-and-white videotape and transferred to film, was brought courtesy of Gabriele Voss and Karl Saurer, who were on tour with the Goethe Institute. The discussion of *Alfons S.* never got off the ground either because the audience was too diverse in its tastes or because dinner was drawing blood away from their heads as the mammoth chunks of subtitles swept by. The next film, Richard Searls' *Dead River Rough Cut* was a documentary everyone could relate to, dealing with trappers, cold weather and chickadees in the deep Maine woods where snowshoes crunching in the drifts sound as loud as an express train. Filmmakers exhilarated by the simple virtues of cinema verite might be fatigued to discover that this particular intimate portrait was captured by skiing-in new batteries to the remote

Capital Resources

Looking for a location in Louisiana? Crying for a crew in Colorado? Aching to edit in Alaska? The ever-enterprising staff of AIVF has compiled a library of production information from US state and city film commissions. Helpful resources include maps, hotel and restaurant guides, photo essays of available locations, addresses and phone numbers of union locals, production companies, equipment rental and talent agencies. Even animals and airplanes can be found. Many film commissions provide free liaison and information services. Most have toll-free numbers. Directories are on file at AIVF for reference only.

MEMBER DISCOUNTS

AIVF is pleased to announce the initiation of a discount program of film and video production services for its members in the New York area. The companies listed below will offer discounts to AIVF members upon presentation of a membership card. We hope that this program will foster closer cooperation between independent producers and companies that provide production services.

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174 Spring St.
New York (212) 966-2971

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TVC Labs
Roseann Schaeffer, VP Sales
311 West 43 St.
New York (212) 397-8600

Negotiable discounts on services.

Camera Mart
Leo Rosenberg, Rental Manager
456 West 55 St.
New York (212) 757-6977

20% discount on all rentals of film and video equipment, with some specific exceptions. Larger discounts may be available for rentals of long duration or for favorable payment terms.

Refik
814 Broadway
New York (212) 475-9110

25% discount on straight rental of screening room, rentals on cameras and sales of used videocassettes. 15% discount on use of editing facilities. All other supplies at discount rates, special deals available.

Rough Cut Video Services
Jack Walworth
129 West 22 St.
New York (212) 242-1914

10% across-the-board discount on all services, including ¾" productions, ¾" editing and VHS to ¾" transfers.

AIVF would like to thank these companies for participating. Any other firms who wish to be included, please call (212) 473-3400.

cabin when the shooting exhausted the supply. Searls' piece drew a lot of laughs when the trapper launched into a heartfelt recitation of *The Cremation of Sam MacGee,* a favorite backwoods poem about how the afterlife—if there is one—had better be hotter than life here on earth.

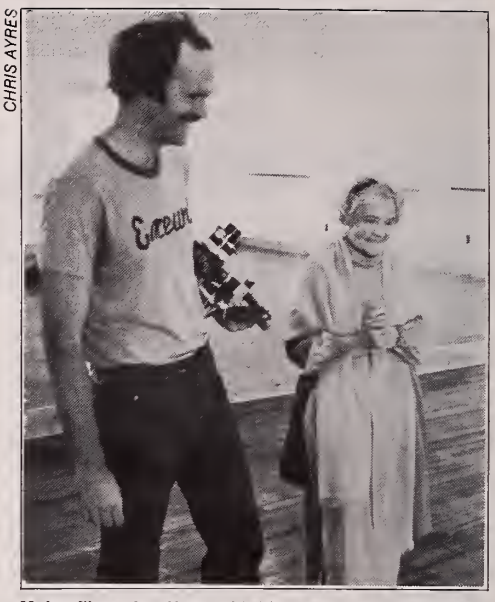
Not every rural filmmaker sticks to pastoral subjects. Becky Abbott of Bennington, Vermont, showed her *Story of the Western World in 17 Minutes,* a compilation film which roared through a painfully American view of civilization, from the Ku Klux Klan to an oil company ad. Likewise, Royce Dendler of Bristol, Vermont, appeared in a speed-demon mode as he whizzed through his tale of 129 different plunks, boings and grunts from the Spike Jones Orchestra. Dendler, who has eyebrows as impish as his bag of kitchen-sink effects in *The Spike Jones Story,* proved to be the most militantly independent of the indies present. Decrying the pernicious effects of arts council busybodies, he noted that his recently complete dramatic film *The Alchemist* drew on local resources and shunned bureaucrats' subsidies.

ORGANIZATIONAL FITS AND STARTS

When the symposium wound down at 11 pm, I for one would have liked to see and hear more, but we all had miles to go before we slept: yet another illustration of how New England as a geographical unit is far from unitary. The very occurrence of the symposium raised questions about the possible and desirable ways to link filmmakers up north. Are these northern New Englanders ripe for regional organization? And if so, what structure is appropriate, and what problems should be addressed? Research in the history of independent film in the tri-state area revealed how complicated these issues are. In Maine, New Hampshire and Vermont, media associations of one sort or another have sputtered into existence and collapsed not long after. Paradoxically, the reasons these organizations were founded—an urge for contact, the need to build a unified voice—were often related to the reasons they died: geographical dispersion, different film orientations (political, poetic) and lack of an effective lobby to secure stable public funding of projects.

Lately in Vermont, Walter Ungerer's Dark Horse Films has been sponsoring a yearly screening and seminar. "Depending on how you define it, there are from eight to 100 filmmakers in Vermont," he estimated. "The key problem is that people are so scattered they can't really support one another. Filmmakers are thirsty to talk but rarely can afford the time and money to travel for meetings." Ungerer mentioned that ten years ago a filmmakers' group started in Burlington, but that it petered out after a few meetings. He thinks a newsletter and some sort of equipment sharing would be helpful, but at present he's happy to concentrate on his own

CHRIS AYRES



Maine filmmaker Huey with his latest subject, 92-year old dancer Grace DeCarlton Ross

work, and organize the Vermont Independents show.

Another Vermont indie who wasn't at the Claremont session spoke about video. Michael Billingsley of Montpelier founded the Image Co-op exhibition space in 1976, but it folded in 1982 due to a rapid CETA-fueled expansion and some ensuing mismanagement. "While I am personally still underwriting some exhibition, I prefer to do it myself rather than having to spend so much time writing proposals in a time of cutbacks," he explained. He has also been active on a well-funded cable access channel in nearby Lyndonville. Although the studio there is well-equipped, the access requirements were so stringent that people had difficulty using it, until a suit was filed and matters eased. But, as usual, access doesn't solve the bread-and-butter question of pay for work. Neither does *Vermont Spotlight,* a PTV show which runs narrative and documentary pieces by indies for $3 a minute.

What problems does Billingsley see in the Vermont indie community? "Many filmmakers live here, but rush off to the city to show their work. And although Image Co-op shows a couple of dozen different video artists' works annually, it's hard to get people to come out for shows. I doubt anyone could unite Vermont indies under one banner," he commented. "So these days I am thinking in terms of having people come for a party plus screening, just to stimulate some activity." Billingsley hopes to start using his house for exhibits now that Image Co-op has folded.

Huey Coleman of Maine, an indie who also didn't attend the symposium, was a key person in another recently deceased media arts organization. The Maine Film Alliance, later called the Maine Alliance of Media Arts, started out in 1975 as a group of filmmakers meeting at pot-luck suppers to screen and discuss work around the Portland area. For a while, MAMA functioned as a grant

conduit and gathering point, but according to Coleman its "state funding was cut drastically—from $15,000 to zero—and we had worked so long for free we didn't have any energy any more." Geography was clearly a factor: Portland is closer to Boston than most of upper Maine, so many upstaters perceived the MAMA group as a clique. At this point it looks like media activity in Maine will once again revert to private initiatives.

SELF-HELP MOST PROMISING

Over in Concord, New Hampshire, a media center operated for a few years, but recently folded because the most active organizer left the project. However, further north on the Connecticut river, I ran across the most comprehensive, regular and intriguing exhibition program in the three states. New England New Media is a non-profit organization started by Vermont-based Ray Foery, which set up screenings and seminars in the Grafton Star Grange Hall behind Dartmouth's spiffy Hopkins Arts Center in Hanover, New Hampshire. Self-supporting through door donations and benefits, the Shadowbox program lasted two years in the Grange Hall, where volunteer organizers schlepped benches and rolled out a projection booth two weekends a month. The schedules featured an eclectic mix of off-Hollywood, documentaries and experimental films—a very ambitious program in an area where even the Ivy League college's notion of far-out film leans to Thirties screwball comedy. "It was a forum for artists—local and not so local," commented Becky Abbott, who was a member of the group from 1977 to 1979. "Shadowbox introduced people in the area to things they had never seen before."

Eventually the Odd Fellows and Rebeccas in the Grange Hall wearied of the filmmakers and Shadowbox folded its tents. Now Foery is scouting a site in nearby White River Junction. "Until we can finance the building, I won't be able to get it off the ground —although we were able, in a recession, to obtain $50,000 in pledges and the support of the White River Chamber of Commerce (no avant-garde outfit)," he explained. "We have proven that we can bring filmmakers together and draw a new audience up here. Natural curiosity brings people in if we have regular shows. And our bestsellers—narrative features—subsidize our poetry. Program notes and speakers help introduce unfamiliar visual ideas, and it's exciting to have friend and neighbor types show up for offbeat programs. We actually draw as many people as the Collective for Living Cinema [in New York City] does."

Foery's new revised Shadowbox probably won't surface until some substantial local money is raised, but he is planning a "Cabin Fever Festival" for mid-winter, to be held somewhere in the Upper Connecticut Valley. And maybe that pragmatically sums up a model attitude for exhibition and filmmakers' group activities up-country: a pressing motive (like cabin fever) for showing films, and filmmakers who push to make it happen. Mutual support and self-support seem to be the name of the game, but groups like New England New Media show that it can be done. ■

BOARD MINUTES

The *AIVF* and *FIVF* Boards of Directors met on January 10, 1983. A summary of the minutes follows. Full minutes are available on request.

● *EXECUTIVE DIRECTOR's REPORT*

1. CPB—Members of *AIVF* Board met informally with Ron Hull, director of CPB Program Fund. Hull described efforts to improve coordination of CPB funding with PBS distribution. Board members expressed deep concerns with consortium funding of independents.
2. "COMAX" Case—*AIVF* will be joining in an *amicus* brief supporting New York State's public access requirements against a suit by cable operators claiming that access requirements violate their First Amendment rights as "electronic publishers."

● *AD HOC THIRD WORLD COMMITTEE REPORT*

Ad Hoc Third World Committee recommended that the executive director periodically report to the Board on affirmative action implementation, that the committee be used by staff as a resource, and that staff initiate activities pertinent to Third World independents.

● *BOARDS ACT*

1. Approved *AIVF & FIVF* budgets for FY 1982-83. Approximate budgets: *FIVF*—$170,000. *AIVF*—$50,000.
2. *FIVF* Board approved new personnel regulations.
3. Tabled ratification of a partial list of Advisory Board members, pending submission by Development Committee of a final list of acceptances.
4. Acknowledged John Greyson's exceptional contributions to development & growth of *AIVF & FIVF,* & regretfully accepted his resignation.

AIVF and FIVF Board meetings are generally held at 7:30 on the first Monday of every other month. The next meeting is March 7. Meetings are open to the public. AIVF members are encouraged to attend and share their views with the Board. For more information, call AIVF at (212) 473-3400. ■

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JOHN SAYLES / SUSAN SEIDELMAN
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FESTIVALS

***FESTIVALS** has been compiled by Amanda M. Ross and Wendy Lidell with the help of **Gadney's Guides** and the **FIVF** files. **Listings do not constitute an endorsement,** and since some details change faster than we do, we recommend that you contact the festival for further information before sending prints or tapes. If your experience with a festival differs from our account, please let us know so we can improve our reliability.*

Domestic

●*HUMBOLDT FILM FESTIVAL,* April-May. Opportunity for amateur, student & independent filmmakers to be seen by public & judged by professionals. Entries in 16mm only, maximum length of one hour, produced within previous 2 years. Categories include: documentary, experimental, narrative & animation. $900 in cash prizes awarded to 8 winners. Entry fee: $14 for independents & students; $25 for distributors. Festival pays return postage. Deadline: Apr. 22. Contact: Humboldt State University, Theatre Arts Department, Arcata CA 95521; (707) 826-3566.

●*INDY FILM AWARD COMPETITION,* September. Competition, established in 1959, is restricted to in-house filmmakers. Aim: to recognize & publicize achievements of government, science, business & educational filmmakers. Entries in 16mm, S-8 or ¾" videotape. Categories include: advertising, sales, training, education, employee relations & public relations. Names of winners published in Sept. *Industrial Photography* magazine. Deadline: Apr. 29. Contact: *Industrial Photography,* David Silverman, 475 Park Ave. South, New York NY 10016; (212) 725-2300.

●*NATIONAL LATINO FILM & VIDEO FESTIVAL,* May 20-22. 3rd Annual Festival invites entries in all genres from Latinos/as living & working in US & Puerto Rico. Especially seeking films/tapes for young people this year. Best of category awards will be given. Works may be in Spanish or English, with preference given to subtitled works. Entries in 16mm, S-8 & ¾" videotape. Include $5 entry fee. Contact: Beni Matias, El Museo del Barrio, 1230 Fifth Ave., New York NY 10029, (212) 831-7272.

●*NEW YORK 8MM MOTION PICTURE CLUB ANNUAL FILM FESTIVAL,* May. Annual amateurs-only festival established in 1941. Entries in S-8 or 8mm, maximum 15 minutes long. Any subject except pornography accepted. No entry fee. Deadline: April. Contact: Muriel Frazier, 100 Arden St., New York NY 10040.

SPECIAL THANKS

FIVF gratefully acknowledges the generous support of the following foundations, corporations and individuals who have donated money towards the Foundation's work. Such support ensures that we can continue to build media awareness and appreciation of independent video & film through our various programs and services to the independent producing community.

Max Molinaro
Judy Lynn Fieth

●*PALO ALTO FILM FESTIVAL,* April. Festival, established in 1975, restricted to Northern California filmmakers. Films must be independent & noncommercial, in 16, S-8 or 8mm, maximum length 45 minutes. Cash awards given. Entry fee of $9 per film includes return postage & insurance. Deadline: April. Contact: Palo Alto Cultural Center, 1313 Newell Rd., Palo Alto CA 94313; (415) 329-2122.

●*SIGGRAPH '83,* June 25-29. The Special Interest Group in Graphics of the Association for Computing Machinery's annual convention, drawing up to 18,000 attendees, traditionally showcases computer-generated visual work produced by the industry. Their first separate "Art Show," in 1982, included pieces by video artists Gary Hill, Dan Sandin, Tom DeWitt, Vibeke Sorensen, Dean Winkler, Jody Gellerman, Zsuzsa Molnar & Frank Dietrich. This year's expanded show calls for "computer-mediated works by visual artists," including installations, 16mm film & ¾" U-matic video, conference proceedings cover designs & hardcopy (drawings, photos, prints & sculpture). The Evening Film and Video Show will exhibit ¾" & 1" Type C U-matic video & 35 & 16mm films on state-of-the-art projection equipment. To enter the Art Show, contact Dories Kochanek at the Film Board of Canada, (514) 333-3434 by June 24. All correspondence and submissions go to Copper Giloth at Real Time Designs, 531 S. Plymouth Ct. #102, Chicago IL 60605.

●*VIDEO SHORTS III,* March. Only national video festival devoted exclusively to short, noncommercial video production of up to 5 minutes. Tapes accepted in ¾" and all ½" formats. Ten winners will each receive $100 honorarium; composite tape of winning entries will be made available for rental or purchase. Two public showings in Seattle will be sponsored by the Seattle Arts Commission. Entry fee: $5. Mar. 9 deadline has been kindly extended one week to accommodate readers of *The Independent.* Contact: High Hopes Media, PO Box 20069, Broadway Station, Seattle WA 98102; (206) 322-9010.

●*WOMEN'S INDEPENDENT FILM FESTIVAL,* June. Women Make Movies will sponsor this 3rd annual event for one week at Film Forum in NYC. Last year's festival showed shorts, documentaries & features from Europe & South America as well as by local & national producers. Included were *Bittersweet Survival* by Chris Choy, *You Are Not I* by Sara Driver, *Surviva* by Artemis Films, *The Willmar 8* by Lee Grant & *A Jury of Her Peers* by Sally Heckel. Entries in 16 and 35mm. Videotape submissions for selection welcome. Entry fee: $15 (covers return postage). Deadline: Mar. 20. Contact: Women Make Movies, 100 Fifth Ave., NY NY 10011, (212) 929-6477.

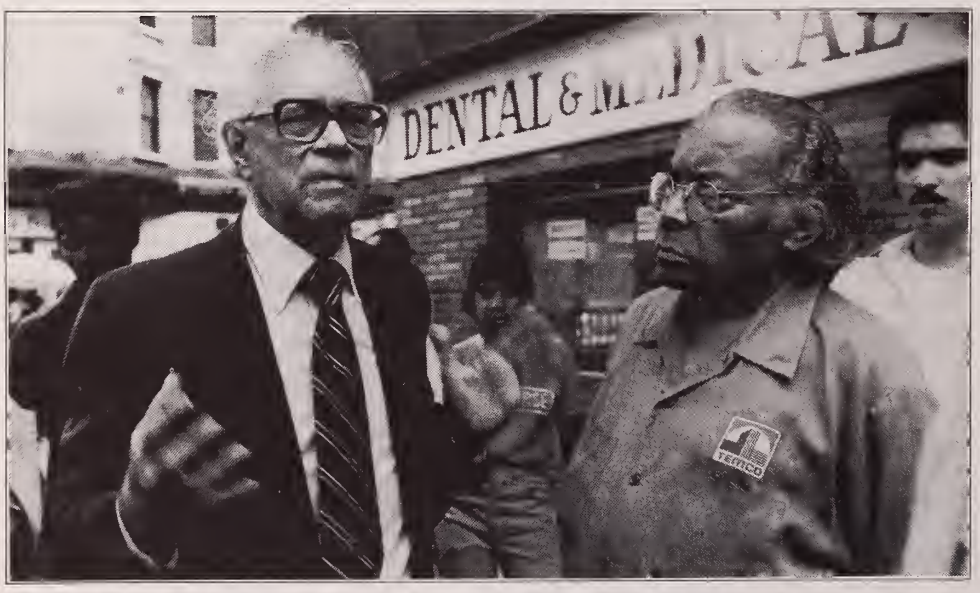
●*LESBIAN & GAY FILM FESTIVAL* at NYU is looking for films and videotapes to possibly include in a three-day festival, April 20, 22, and 23, 1983. Also interested in works-in-progress and works not optically printed which require double-system projection. Please contact David Sprigle at (212) 598-7777 or (212) 674-8624, or Paul Mowry at (212) 243-8619.

Foreign

●*ASOLO INTERNATIONAL FESTIVAL OF FILMS ON ART & BIOGRAPHIES OF ARTISTS,* May-June. Established in 1973 & recognized by UNESCO, presents critical survey of film on arts & artists. Entries in 35 or 16mm, must have been produced within previous 2 years. Awards given. No entry fee; entrant pays postage. Deadline: April. Contact: Flavia Paulon, Director, AIFFABA, Calle Avogaria 1633, 30123 Venice, Italy.

●*AUCKLAND INTERNATIONAL FILM FESTIVAL,* one of 2 major film festivals in New Zealand. Both take place in July, just after Melbourne and Sydney Festivals in Australia, making a stop in New Zealand the natural complement to any filmmaker's tour "down under." New Zealand's TV networks are reportedly big film buyers, although the audience is naturally small. Last year's American participants numbered over

ELLEN TOLMIE



Diego Echeverria's *El Legado* showed at the 2nd National Latino Film & Video Festival

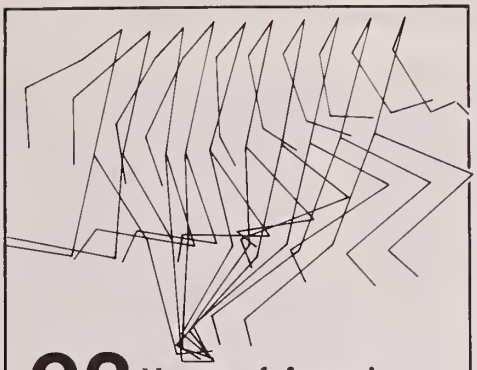
15, including *Atlantic City, Health, Heartland, Ragtime, Sitting Ducks, The Trials of Alger Hiss, The Life & Times of Rosie the Riveter, We Are the Guinea Pigs, Memories of Duke* and *In Our Water.* Founded in 1950, festival is recognized by IFFPA. Enter by April. Contact: Max Archer, Auckland Festival Society, PO Box 1411, Auckland 1, New Zealand; Tel: 33-629.

● *CANADIAN INTERNATIONAL AMATEUR FILM FESTIVAL (CIAFF),* September. Established in 1970 by Society of Canadian Cine Amateurs to encourage amateur cinematography through competition & to make outstanding amateur films available to the public & other filmmakers. Festival also has a touring exhibition of winning films. Entries in 16, Super-8 or 8-mm, maximum length 30 minutes. Trophies awarded. Canadian entry fee: $5; festival pays return postage. Deadline: April. Contact: Betty Peterson, Director, CIAFF, 4653 Dundas St. West, Islington, Ontario M94A 1A4, Canada; (416) 231-8903.

● *COSTA BRAVA INTERNATIONAL AMATEUR FILM FESTIVAL,* May-June, for amateur, independent, underground & non-professional filmmakers. Entry restricted to award-winning non-professional films in 16, S-8 or 8mm, produced during previous 3 years. Trophies awarded. No entry fee; festival pays return postage. Deadline: April. Contact: Agrupacio Fotografica y Cinematografica, Alons Hereu i Ruax, President, Oficina Permanente del Festival Aunytamiento, Sant Feliu de Guixois, Gerona, Spain; Tel: (72) 32-00-29.

● *CRACOW INTERNATIONAL SHORT FILM FESTIVAL*,* June. Short film festival, established in 1963, especially welcomes films dealing with trends & changes of 20th century. *AIVF* member David Ehrlich attended in 1980 with his *Vermont Etude No. 2,* & reports an exciting festival with screenings in 3 separate theatres & simultaneous translations in 4 languages. Rather than a commercial opportunity for filmmakers, Ehrlich called Cracow "a central meeting place of socialist filmmakers from all over, where artistic issues of concern to all could be discussed." Festival pays all expenses within Poland only. Entries may be in 70, 35 or 16mm, up to 30 min. Categories include documentary, animation, fiction & experimental. The Golden Dragon is the grand prize; other awards & trophies given as well. The changing political situation in Poland creates some uncertainty about the advisability of entering the Cracow Fest at this time. Film unions affiliated with Solidarity boycotted the 1982 Festival, & censorship during the selection process limited exhibition to what one Polish filmmaker called propaganda films, mostly made by state-run broadcast agencies. Many of the best Polish filmmakers apparently decided to stay away. It is not clear what will happen between now and June, but significant change hardly looks imminent. Deadline: April. Contact: Piotr Sokolowski, Director, Plac Ayciestwa 9, PO Box 127, 00-950 Warsaw, Poland; Tel: 26.40-51.

● *GOLDEN ANTENNA INTERNATIONAL TELECOMMUNICATION & ELECTRONICS (ITU) FILM FESTIVAL,* Oct. 26-Nov. 1. Entry into this quadrennial festival is limited to ITU-member governments. Festival's purpose is "to show growing integration of national networks in world telecommunications, and inform of latest developments." Categories include telecommunications, public information, commercially produced telecommunications, electronic



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● *GOLDEN HARP TELEVISION FESTIVAL,* May. Established in 1966 to promote interest in traditional cultures. Categories include: folklore and folksong, TV films (35 or 16mm) & videotapes. Entries made exclusively through broadcasting agencies. Maximum length: 35 minutes. No commercials accepted. Perusal of their catalogues indicates that there has never been an American winner. Deadline: April. Contact: Radio Telefis Eireann, Andreas O'Gallchoir, Secretary General, Donnybrook, Dublin 4, Ireland; Tel: 693111.

● *GRIERSON FILM SEMINARS FILM & VIDEO EXHIBITIONS,* November. Named after John Grierson, the noted documentarist & founder of the National Film Board of Canada, this festival has provided a forum since 1975 for discussion of current trends in documentary filmmaking. Their motto is: "Sharing Ideas and Information about Film." Entries in 35 or 16mm. No entry fee; sponsor pays return postage. Deadline: April-June. Contact: Ontario Film Association (OFA), Liz Avison, President, PO Box 366, Station Q, Toronto, Ontario M4T 2M5, Canada; (416) 978-6522.

● *SYDNEY FILM FESTIVAL*,* June, is Australia's major film event. Last year's 29 American selections included features, shorts & documentaries, almost all independently produced. Eight of these comprised the major part of a special lunchtime documentary series. In his introduction to last year's catalogue, director David Stratton said, "The filmmakers represented in the following pages are men & women who have things to say, things that are important to them & that they want the widest possible audience to see & hear. It is the duty of the Festival to help bring their messages to the public, not only to the festival audience but to many thousands of people beyond that."



WENDY ZHEUTLIN

Cathy Zheutlin's *Lost Love* played at Sidney

Last year's American entries included: *Americana, An Acquired Taste, Burden of Dreams, The Atomic Cafe, The Day After Trinity, Ecocide: A Strategy of War, In Our Water, Life of the American Fireman, Lost Love, Resurgence, Soldier Girls, Vernon, Florida, Warriors' Women, Wasn't That a Time?* & Amalie Rothschild's *Conversations with Willard Van Dyke.* Rothschild attended the festival & reported excellent organization, good press coverage & a helpful staff. She also noted that most of Australia's film distributors & TV buyers attend either Sydney or the Melbourne Film Festival, which directly precedes Sydney & shares about a third of its programming.

No entry fee; filmmaker pays all postage. Videotapes in NTSC, PAL or SECAM U-Matic formats OK for pre-screening. Stratton plans mid-march NY visit but will have very limited time for viewing materials. If interested, call *FIVF* for info.

Deadline: April. Contact: David Stratton, SFF, BOX 4934 GPO, Sydney NSW 2001, Australia; Tel: 660-3909.

● *UNIVERSIADE INTERNATIONAL STUDENT FILM FESTIVAL,* July 5-9. Part of the first World Student Games to be held in North American since their inception in 1923 in Paris, a liberally funded eleven-day cultural & athletic event. Open to students & amateurs. Entries in 16mm, Super-8 or ¾" NTSC videotape. Categories include: theatrical, documentary, experimental & animation. $6,500 in prize money; additional sponsored prizes. Deadline: Apr. 15. Contact: Universiade Film Festival Committee c/o National Film Theatre, Citadel Theatre, 9828-101A Ave., Edmonton, Alberta T5J 2C6 Canada; Telex: 037-41355.

● *VELDEN AMATEUR FILM FESTIVAL OF NATIONS,* June. Festival, established in 1971, is restricted to amateurs. Entries in 16, Super-8 or 8mm, maximum length 25 minutes. Categories include: documentary, travel, games & genre (fantasy, experimental). Trophies awarded. No entry fee. Deadline: April. Contact: Filmclub Klagenfurt-Kurverwaltung Velden, W. Hufsky & F. David, A-9220 Velden am Woerthersee, Kurverwaltung, Austria; Tel: (0-42-74) 2103.

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AIVF NOTICES

***NOTICES** are listed free of charge. AIVF members receive first priority; others included as space permits. Send notices to THE INDEPENDENT c/o FIVF, 625 Broadway, 9th Floor, New York NY 10012. For further info, call (212) 473-3400. Deadline: 8th of second preceding month (e.g. March 8 for May). Edited by Mary Guzzy.*

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• *FOR SALE:* 16mm Sera 6-plate flatbed, like new, $6,000. Uher report 4000L, $500. Call: (608) 256-4934, WI.

• *FOR SALE:* 16 mm Bolex reflex camera w/ auto-fader, 10, 35 & 75mm Switar lenses, case & accessories, like new, $600. Graflex 16mm projector, model 900, needs repair, $75. Bauer C-Royal S-8 camera w/ 7-56mm zoom lens & extra filters, excellent condition, $100. Kodak S-8 projector, $45. Vernon S-8 viewer/editor, $30. Contact: Phyllis Chinlund, (212) 866-7625, NY

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• *FOR SALE:* Large quantity new 3M 208, 209 audiotape on 5 & 7" reels. 3 Shoeps CMC UK amplifiers, 2 M-41 hypercardioid heads, 1 MK-6 tri-pattern head, 1 G90 degree adaptor, 1 MK-5 cardioid omni head, 1 DZC-10db pad, 2 BZO4n power supplies. 1 Sennheiser KAT 15-2, 1 Sennheiser 815 mic w/shock mount, foam & cage windscreens, cables & case. 1 Shure M67 mixer, 2 Beyer DT-48 black headsets, 24 assorted cables of sundry specs in excellent condition, 1 Sam Cine Panamic fishpole & other goodies. Contact: Richard Brick, (212) 925-8877, NY.

• *FOR SALE:* Sony DXC-1610 camera, recent tube, aluminum case, 16" extension cable, CMA-5, excellent condition, $1000. New Panasonic CT-500V 5" color field monitor/receiver; lightweight, beautiful picture, hardly used; w/ battery case, 2 sets rechargeable batteries, $400. Electro-voice 635A mic w/XLR-to-mini for VTR, like new, $55. Sony 3600 ½" reel-to-reel deck, record & playback, decent condition, cheap. Call (212) 255-4947, NY.

• *FOR SALE:* Aaton 7LTR camera pkg. w/ LED light meter, video tap, swiveling viewfinder, 2 400' mags, removable shoulder pad, 2 batteries w/charger, sound barney, 9.5/57 Angenieux zoom; series 9 filters: 85, 85N3, 85N6; French Flag adapted for camera; changing bag, 2 metal cases. Purchased 3/81. Contact: Lisa Grossman, (212) 581-0649, NY.

• *FOR SALE:* Nagra 4.2L recorder w/ crystal motor, ATN power supply, Beyer headset, 7" *reel adaptor w/ cover, leather carrying case w/ shoulder strap & Fibrebilt carrying case. Sennheiser 815 mic w/ windscreen, zeppelin, battery pack & hand grip. Sennheiser 415 mic w/ windscreen & schock mount. 2 ECM-50 lavalier mics w/complete access. LTM medium fishpole boom, Shure M-67 mixer, digital slater. Fibrebilt case for mics & accessories. Contact: Lisa Grossman, (212) 581-0649, NY.*

• *FOR SALE:* Magnasync 2200 recorder, 2 602 dubbers, interlock projector, mixer-Selsyn interlock system, Uher 4000 recorder. Call: (512) 478-2971, TX.

• *FOR SALE:* 16mm guillotine splicer, perfect condition, $165. 16mm Moviscop, excellent condition, $150. Set of Magnasync rewinds w/ long shafts, new, $95. Will sell as pkg. or separately. Contact: Jeff, (212) 580-9785, NY.

• *FOR SALE:* Canon 12-120 macro lens, Angenieux 12-120, $850. Kling time-lapse animation system, Arri BL 1200' mag. Call: (512) 478-2791, TX.

Become a Landmark

The International Documentary Association is putting together a regular, bimonthly documentary series at Nuart Theatre, of the Landmark Theatre chain, in Los Angeles. The weekend/daytime series, scheduled to begin in May, 1983, will feature sneak previews of new work, award-winning documentaries old and new, as well as historical classics. The majority will be English language, but some subtitled/dubbed works will also be included. Interested filmmakers with works-in-progress should submit a brief synopsis and estimated completion date to IDA, who will choose from this material a number of films for pre-screening. From the IDA recommendations, Landmark Theatres will make further arrangements directly with filmmakers or their distributors. New films "sneaked" in this series will receive maximum support for publicity and press reviews from Landmark and IDA. The goal of this project, according to IDA, is to "create excitement about new documentary product, and to generate a good audience for non-fiction theatrical work." Recommendations for good documentary pieces for the series are also welcomed. Contact: Linda Buzzell, Exec. Dir., IDA, 8489 West Third St., Los Angeles CA 90048, (213) 396-3920 or 655-7089.

• *FOR RENT:* Complete broadcast-quality production pkg. Includes Ikegami HL-83, ¼" JVC 4700U, color Videotek monitor, wave-form, mics, lights & tripod. Production personnel also available. Competitive rates. Contact: Everglade Prod., (212) 925-1247, NY.

• *FOR RENT:* Video camera pkg. JVC KY-2000 camera, JVC 4400U VCR, color monitor, full light kit, fluid-head tripod, mics. Low rates for independents. Contact: Erik Lewis, (212) 788-0254, NY.

• *FOR SALE:* Professional film editing equipment. 16mm Moviola, tables, rewinds, viewer, synchronizers, sound readers etc. Call: (212) 807-6622, NY.

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• *FOR SALE:* Bolex H-16 16mm camera w/case, Switar 25mm fl.4 lens & Elgeet 75mm fl.9 lens, $325. Bell & Howell Filmo 240 w/ Super Comat 20mm fl.9 & Schneider-Xenar 75mm f2.8 lens, $150. Contact: Dan Klugherz, (212) 595-0058, NY.

• *FOR SALE:* 30 × 60" editing table w/ light, one drawer, good condition, $115. Large bin, $60. Contact: N. Tesich, (212) 222-2273, NY.

• *FOR SALE:* 1968 Steenbeck 6-plate flatbed, excellent condition. Call: (212) 966-4600, NY.

• *FOR SALE:* Technicolor 212 VCR & JVC GX33U color video camera w/ connecting cables, video charger, tapes, excellent condition, $1500 or best offer. Contact: Gray City, Inc., (212) 473-3600, NY.

• *FOR RENT:* Ikegami-HL 77s, BVU-110, Sennheiser mixer, Colortran lights. Low-priced single & multi-camera shoots. Personnel as required. ¾" & 1" editing from $15/hr. Contact: George or Melissa, Sun Video, (212) 473-6947, NY.

• *FOR SALE:* Auricon double system camera. Crystal conversion by Mitch Bogdanovich, runs on 110VAC or 12 VAC; 2 mags, shoulder rest. Beaulieu 16RPZ auto exposure/power zoom camera w/ 12-120mm Angenieux, 2 batteries, charger, case. Best offer. Contact: Doug Hart, (212) 937-7250, NY.

• *FOR SALE:* Nagra 4.2L recorder w/ crystal motor, ATN power supply, Beyer headset, 7" reel adaptor w/ cover, leather carrying case w/ shoulder strap & Fibrebilt carrying case. Sennheiser 815 mic w/ windscreen, zeppelin, battery pack & hand grip. Sennheiser 415 mic w/ windscreen & shock mount. 2 ECM-50 lavalier mics w/complete access. LTM medium fishpole boom, Shure M-67 mixer, digital slater. Fibrebilt case for mics & accessories. Contact: Lisa Grossman, (212) 581-0649, NY.

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• *EDITING BENCH SETUP:* complete except for Moviola. Contact: Sandy Nervig, (213) 829-1143, CA.

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● *EDITING & POST-PRODUCTION FACILITIES AVAILABLE:* Short-term rentals only. 9 am - 5 pm business days. KEM 8-plate 16/35mm, ¾" video editing, sound transfer, narration recording, extensive sound effects library, interlock screening. Contact: Cinetudes Film Productions, 295 West 4 St., NY NY 10014, (212) 966-4600.

Errata

● *LED DOWN THE PRIMROSE PATH DEPT.* Museum of Modern Art wishes to clarify that the new Roy & Niuta Titus Auditorium II (Funds ● Resources, Jan/Feb) is *not* for rent to the public. Sorry, folks.

● Owen Levy & Assoc. mistakenly reported as contact for *In Motion: Amiri Baraka,* a video work by St. Clair Bourne (Dec). Correct contact: The Chamba Organization, PO Box 315, Franklin Lakes NJ 07417, (201) 891-8240.

● Producer Diego Echeverria notes that he didn't submit 13 proposals to WGBH *Frontline* series as noted in *Frontline* (Jan/Feb). He "submitted *one* proposal containing *ten* (10) program ideas on different subjects concerning Latin America."

● *Margaret Mead Film Fest* article (Jan/Feb) said that *Todos Santos Cuchumatan* was funded out-of-pocket, but this applies to the shooting stage only. Producer Olivia Carrescia notes that she "received a grant from the New York State Council on the Arts, & received numerous in-kind contributions of services, facilities & equipment from individuals & companies—including the services of cameraman Vincente Galindez, who was responsible for the excellent photography."

● Writer Howard Gladstone notes that caption underneath still from *The Last Pullman Car* (*Chicago Filmmakers,* Dec) failed to credit co-producer Jerry Blumenthal, along with Gordon Quinn. Also, "although Blumenthal & Quinn had approached WTTW for funding previous projects, they did not go that route on this one. The filmmakers found support for *The Last Pullman Car* from the Independent Documentary Fund of the WNET TV Lab in New York."

● *Bayou Indies on Local TV* (Dec) neglected to credit filmmaker C. Larry Roberts for his 1982 *Strong Willed Women Subdue and Subjugate Reptiles* underneath photo of same.

Films & Tapes Wanted

● *INDEPENDENT PRODUCER* seeks to rent rock 'n' roll concert videotapes for syndicated TV series. Contact: Dean Silvers, (212) 793-3183, NY.

● *INSTITUTIONAL TV NETWORK OF AMERICA* seeks film/video educational & instructional programs to add to services. Company currently designs, installs & maintains closed-circuit security systems for prisons, apartment housing,



COURTESY FILMMAKER

Eric Sherman's prison story, *Inside Out,* completed

courtrooms etc. Program content can range from adult basic literacy to GED or college-level general interest in wide range of subjects. Send printed materials & statement of terms for use of work. Contact: Larry Bryant, Pres., ITNA, 2233 Wisconsin Ave. NW, Ste. 530, Washington DC 20007, (202) 337-0028.

● *KINETIC FILM ENTERPRISES* seeks films/tapes for distribution to school boards, libraries, universities, hospitals, ministries, govt. depts. etc. in Canada. Send descriptions of non-experimental films produced after 1979. Documentaries, sports, children's films & especially social issue films such as problems of youth, marriage etc. Contact: Frances Broome, Kinetic, 781 Gerrard St. E, Toronto, Ontario M4M 1Y5, Canada, (416) 469-4155.

BEST FILMS ON MINORITY ISSUES: We can help you find them. Contact **Media Network,** 208 W. 13 St., New York, NY 10011; (212) 620-0878.

THE NATIONAL INDEPENDENT COMMUNITY

NEEDS YOU!

In these troubled times, we need all the help we can get—from each other. There are several ways you can help out your fellow independents. ***AIVF*** *has launched four working committees that would welcome your involvement:*

- *ADVOCACY—help lobby public TV and cable on a local and national level;*
- *PROGRAMS—Develop* ***FIVF****'s Screenings & Seminars, Festival Bureau and* ***The Independent*** *magazine;*
- *MEMBERSHIP—Build independent solidarity nationwide through outreach and chapter development;*
- *DEVELOPMENT—Help solidify* ***AIVF/FIVF****'s funding base through your suggestions and expertise.*

These working committees could accomplish a great deal—with your participation. Call (212) 473-3400.

GROUP SHIPMENTS

If three or more film/videomakers plan to enter the same foreign festival, FIVF can arrange a group shipment, thereby saving you money! What you must do is drop us a note telling us what festival you are planning to enter, and if we get enough interest in one, we will call you.

● *MEDIA NETWORK & REPRODUCTIVE RIGHTS NATIONAL NETWORK* seek info about films/tapes on reproductive rights & related topics for inclusion in *Guide to Media on Reproductive Rights.* To be used in educational work & outreach, guide will include evaluative descriptions, lists of distributors & low-cost film libraries nationwide. Contact: Abigail Norman or Aimee Frank, Media Network, 208 West 13 St., NY NY 10011, (212) 620-0878.

● *PACIFIC PEOPLES' FILM FORUM,* to be held in San Francisco in mid-Sept. '83, looking for submissions of 16 or 35mm films dealing w/ Pacific, past, present & future. Films should focus on consequences of social change in Pacific Islands & Pacific Rim areas. Forum will combine screenings & discussion panels that explore contemporary Pacific scene. Contact: Charles Drucker, Friends of the Earth, 1045 Sansome St., San Francisco CA 94111, (415) 433-7373.

● *FOX/LORBER ASSOCIATES,* specialist in TV marketing & distribution, expanding feature film library for representation. Interested in full-length English-language films w/ primarily narrative structure for sale to pay TV/cable, broadcast & home video, both domestic & foreign. Minimum length: 60 min.; no subtitles. Contact: Ericka Markman, Fox/Lorber Assoc., 79 Madison Ave., Ste. 601, NY NY 10016, (212) 686-6777.

● *GLOBAL VILLAGE* 9th Annual Video & TV Documentary Festival invites all interested documentary makers to submit films/tapes for consideration. Deadline: Mar. 15, 1983. Contact: Jane Schonberger, Global Village, 454 Broome St., NY NY 10013, (212) 966-7526.

● *CALL FOR TAPES:* Lower East Side Dance Festival will hold video exhibition during April 1983. Tapes sought in which same principles applied to making dance are used in making tapes, & which exploit nature of video medium in interesting directions. Small fee; tapes due by Mar. 11. Contact: Julie Harrison, 168 Mercer St., NY NY 10012, (212) 966-6162.

● *PELICAN FILMS* distributes films to health care profession, but short films & tapes for all markets welcome. Alternatives to traditional distribution arrangements offered. Contact: Arthur Hoyle, Pelican Films, 3010 Santa Monica Blvd., Ste. 440, Santa Monica CA 90404, (213) 399-3753.

Funds ● Resources

● *FILM IN THE CITIES* 1983 grants available to film/video artists residing in MN, WI, IA, N/SD. Deadline: Mar. 28, 1983. Contact: FITC, 2388 University Ave., St. Paul MN 55114.

● *FUNDS AVAILABLE* to individuals 18 yrs. & older from Nassau & Suffolk counties to aid in production & post-production of creative video work. $500-1500 range. Deadline: May 2. Contact: Inter-

Media Arts Center, 253 Bayville Ave., Bayville NY 11709, (516) 628-8585.

● *CPB UNSOLICITED PROPOSALS* allotted $1.5 million for FY 1983. Approx. $500,000 available to support projects in each of 3 review periods. Next deadline: April 22. Two categories: News & Public Affairs; Cultural & General. Guidelines available. Contact: Unsolicited Proposal Guidelines, Program Fund, CPB, 1111 Sixteenth St. NW, Washington DC 20036.

● *CPB HAS AWARDED* 61 Minorities' & Women's Training Grants totaling $639,000 to 24 radio stations, 20 TV stations & 17 public telecommunications entities. Grants pay up to ½ salary & training costs to upgrade & improve skills of women & minorities in official, managerial, technical & professional positions. Applications for next round will tentatively be available Mar. 1, 1983. Contact: Office of Human Resources Development, CPB, 1111 Sixteenth St. NW, Washington DC 20036, (202) 293-6160.

● *MEDIA LOG,* a catalogue of TV, film & radio programs supported by NEH, available free from: NEH, Public Affairs Office, 806 Fifteenth St. NW, Washington DC 20506.

● *PYRAMID FILM & VIDEO* offers entertainment & instructional films to foreign & domestic renters & buyers. Range & quality of films reflect talents of independent filmmakers they represent. Contact: Pat Hamada, PO Box 1048, Santa Monica CA 90406, (213) 828-7577.

● *ANNOTATED LISTING OF DOCUMENTARY 16MM FILMS,* video & audiotapes which interview contemporary artists being compiled by Library at SUNY/Buffalo. Those who have produced such work or know of work they would like to see listed contact: Sue Besemer, Assoc. Librarian, BL 318, SUNY/Buffalo, 1300 Elmwood Ave., Buffalo NY 14222; or Chris Crosman, Curator of Education, Albright-Knox Art Gallery, 1285 Elmwood Ave., Buffalo NY 14222.

● *IDEAL COMMUNICATIONS,* independent production co. in Washington DC, is source for footage on most House & Senate committee hearings dealing w/ defense & environmental issues. Nominal fee depending on your funding. Contact: Ideal Comm., PO Box 53398, Washington DC 200009, (202) 328-6373.

● *CREATORS' EQUITY FOUNDATION* offers summer grants program in film/video. Each $25,000 award to be used in making a videotape. Includes production & post-production svcs. & equipment provided by Catalyst Production Svcs. & a Northern California broadcast co. Recipients must reside within daily commuting distance of Berkeley CA for 3-mo. duration of grant, June 1-Dec. 1. Deadline for submission: Mar. 15, 1983. Contact: Catheryn Brompton, Summer Grants Program Dir., CEF, c/o Catalyst Prod. Svcs., 1782 University Ave., Berkeley CA 94703, (415) 848-7606.

● *CPB/ANNENBERG SCHOOL OF COMMUNICATIONS PROJECT* soliciting preliminary proposals for 1983 funding cycle. Any group or institution, profit or non-profit may submit proposals, which must address either: a)application of telecommunications systems to unique higher education problems, or b)development of innovative, high-quality college-level materials for use as electronically transmitted educational programming.



Pop star Dean Reed fiddles in East Berlin during Will Roberts' *American Rebel*

In & Out of Production

● *OUT OF ORDER*-done. 90-min. documentary concerning 5 former nuns: their reasons for entering & leaving convent & their readjustment to secular life. Also: *Robert Creely: Willy's Reading,* 16-min. doc. in which well-known American poet talks about his relationship w/ other poets & w/ his newborn son. *William August May,* 18-min. film about 75-yr.-old fisherman who lives on boat w/ 5 dogs, & changes he has witnessed in California environment. All directed by Diane Christian & Bruce Jackson. Contact: Diane Christian, Documentary Research, 96 Rumsey Rd., Buffalo NY 14209, (716) 885-9777.

● *WEST SIDE PEOPLE*-done. Video documentary, 2nd in series on desegregation by Sidewalks of NY, a theatre & video co. Their 1st program, *The West Side is a Stage,* won bronze medal at 1982 International Film & TV Festival/NY & has been aired on CH 25, Manhattan Cable & Teleprompter. Contact: Gary Beck, Sidewalks of NY, 44 Beaver St., NY NY 10004, (212) 668-9074.

● *WILLIAM STYRON: A PORTRAIT*-done. 1-hr. video doc. focusing on 3 days in life of author of *Sophie's Choice.* Premiere broadcast was Jan. 10, 1983 on WETA, Washington DC. Produced, directed & edited by Joel Foreman; field production by Yellow Cat. Contact: Public TV Prod., 3310 Glenway Dr., Kensington MD 20895.

● *AMERICAL REBEL*-done. 90-min. documentary about pop singer/movie star Dean Reed, most popular American in Eastern Europe & Soviet Union. Filmed in Moscow, Berlin, LA, Honolulu & Athens OH w/ archival footage of Reed's tour of Latin America. Produced by Will Roberts, film is slated to premiere at Filmex in LA, April 1983. Contact: Will Roberts, United Documentary Films, (614) 592-1600, OH.

● *BABIES ARE WHAT'S HAPPENIN'*-done. ¾" color, 3-min. video dance piece w/ original music by Tommy Mandel. Whimsical look at mothers, fathers & babies of all sizes. Produced by Samuel Weiser, directed by Rachel Feldman, choreography by Carl Tilmanns. Contact: Samuel Weiser, (212) 673-7521 or ICAP, 533-9180, NY.

● *INSIDE OUT*-done. 53-min. color documentary about problems of running Texas Dept. of Corrections, largest state prison system in US. Directed by Eric Sherman. Contact: Troma, Inc., 733 Ninth Ave., NY NY 10019, (212) 757-4555.

● *NEW FILMS FROM THE NEW SOUTH,* regional collection of short experimental 16mm films by Southern independent filmmakers, now available from South Carolina Arts Commission Media Arts Center. All films color. Includes such titles as *Light Corner* by W.A. Brown, *Ena* by David Audet, *Dancing Lessons* by Nancy Yasecko, *Aqui se lo Halla* by Lee Sokol & more. Total screening time: 66½ min. Contact: SCAC, 1800 Gervais St., Columbia SC 29201, (803) 758-7942.

● *GARY & AUDREY & US*-done. Video documentary about man afflicted w/ cerebral palsy & his non-disabled wife. Finalist in International Rehabilitation Film Festival; scheduled to be aired on ABC-TV affiliate in Western Massachusetts. Study guides & bibliography for further study available w/ tape. Contact: Cathexis, Inc., 84 Magnolia Circle, Longmeadow MA 01106, (413) 567-8267.

● *THE SHADOW PROJECT*-done. 15-min. 16mm documentary by Zachary Winestine & JoAnne Pawlowski records painting of shadows, reminiscent of those cast by Hiroshima atomic blast, throughout NYC by 200 volunteers, & responses evoked by these shadows. Contact: Zack Winestine, 190 Bleecker St., NY NY 100012, (212) 982-8545.

● *BROKEN RAINBOW*-done. Feature documentary about relocation of 10,000 Najavos from their native land in Arizona as result of Congressional act. Part political & part ethnographic, film will have limited theatrical distribution as well as airing on PBS or cable. Produced by Victoria Mudd & Earthworks.

● *GUATEMALA...PERSONAL TESTIMONIES*-done. 20-min. color videotape in Spanish & indigenous languages w/ English subtitles. Eyewitness accounts & on-the-spot scenes of ongoing government abuse of human rights; filmed in Guatemala. Available from Skylight Pictures, 330 West 42 St., NY NY 10036, (212) 947-5333.

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Opportunities ● Gigs

● *NEGATIVE MOUNTING:* A- & B- rolls cut, scenes pulled for opticals etc., color & b/w, reversal, negative stocks. Reliable service, reasonable rates. Call: (212) 786-6278, NY.

● *CZECH, POLISH, RUSSIAN*-will synch up dailies in these languages; also transcription & translation. Call: (212) 625-5064, NY.

● *EDITOR* looking for projects. 15 yrs. documentary experience, many awards. Own editing room w/ flatbed. Very reasonable rates. Reel on request. Contact: Peter Bors, (212) 751-6091, NY.

● *CHOREOGRAPHER/DANCER* interested in combining artistic dance performing elements w/ documentary & other film/video work of political & social nature. Contact: Rachel Ellner, (212) 628-2765, NY.

● *PRODUCTION MANAGER* w/ experience in features, commercials, shorts & video. Good organizer. Reasonable rates. Contact: Al Ritondo, (212) 783-7287, NY.

● *TWO MEN* experienced in film production w/ van. All basic lights, cables etc. Camera & sound equipment available. Contact: Todd, (212) 691-6170, am, or Dave, (212) 741-9568, pm, NY.

● *CINEMATOGRAPHER* w/ 16mm Aaton & lights, available & eager to work w/ independent producers on documentary & narrative films. Rates flexible. Contact: East Marion Films, (212) 420-0335, NY.

● *RESEARCHER* experienced in medical & health info research, historical. You name it, I can find it. MA in R-TV, excellent writer, efficient & organized. Contact: Kate, (513) 474-4975, OH.

● *COMING OUT WEST?* NY indies planning to shoot in No. California or Bay Area can save time & money by contacting Karil Daniels to coordinate most effective, least expensive shoot possible. Ten years experience w/ San Francisco independent film/video community. Contacts to quality freelance crew members, locations, equipment, services & supplies at best rates. Contact: Point of View Productions, 2477 Folsom St., San Francisco CA 94110, (415) 821-0435.

● *NJV—TV FULL-SERVICE VIDEO PRODUCTION CO.* now offering services to trade & industrial market. Three-tube, ¾" broadcast-quality equipment. Any facet of business handled: creative production from scripting & storyboarding through post-prod., promotion, sales presentation, distribution. Studio & ENG field production. Slide-to-tape transfers. Day & half-day rates & per-project fees. Contact: NJV-TV, PO Box 433, Manasquan NJ 08736, (201) 458-4051.

● *VIDEO ENGINEER WANTED* for broadcast-quality ¾" studio producing social issue documentaries & criminal justice training programs. Must be reliable, troubleshooter/equipment repair w/ some production experience. Low-stress, laid-back rural atmosphere. Excellent benefits; $16,500-19,000 depending on qualifications. EOE. Contact: Gary McDonald, Criminal Justice Media Center, Sam Houston State Univ., Huntsville TX 77341, (713) 295-6211.

● *INDEPENDENT FILM SERIES,* sponsored by NY Dept. of Cultural Affairs & made possible by grant from Young Filmakers/Video Arts, NYSCA & NEA, began Nov. 5, 1982. Ongoing program designed to showcase work of significant new filmmakers. Contact: Mary Halawani, (212) 239-0422 or Claire Tankel, 974-1150, NY.

● *GERI-PARE,* organization of retired mechanics who provide minor home repair services to elderly & disabled, seeking interested filmmaker to make documentary about group's work & history for national distribution. Organization works closely with Cornell University Extension Program & will raise funds for film through foundations. Contact: Edward H. Kramer, Director, Geri-Pare, Inc., 3072 Coney Island Ave., Brooklyn NY 11235, (212) 769-3282.

[redacted]

AFI-CPB
Documentary Conference

"The Independent Documentary: The Implications of Diversity," a two-day conference co-sponsored by the American Film Institute and the Corporation for Public Broadcasting Program Fund, will be held April 10-12 in Washington DC. The focus of the conference will be on the subject of journalistic integrity and standards for the social-political documentary. According to AFI, "conference planners have designed screenings and discussions of new independent documentaries to address such issues as 'balance' within programs and broadcast schedules, policies towards 'advocacy' programs and the funding and programming of independent documentary and television." AIVF will make a presentation during a series of "Options" presentations, designated as a "key feature" of the conference. CPB, PBS and station policy-makers, commercial TV news and documentary programmers and independent producers will assemble to hear and repond to such policy and programming proposals as a national "Op-Ed" public affairs series for PBS that would bypass present funding and progam guidelines for documentaries. Registration forms and additional information are available frcm Susan Bluttman, AFI, The John F. Kennedy Center for the Performing Arts, Washington DC 20566, (202) 828-4026.

● *VOLUNTEER WANTED* to research TV sales for women's distribution company. Call: (212) 929-6477

Publications

● *HANDBOOK OF INTERACTIVE VIDEO,* edited by Steve & Beth Floyd. New from Knowledge Industry Publications, a practical guide to effective use of interactive video technology. Written for training & communications professionals. Sections on equipment, program budgeting, principles of design & production. Includes lists of manufacturers, appendices of design tips & production process, case studies of extant programs, bibliography & numerous tables & charts. 168 pp, clothbound; $34.95. Contact: KIP, 701 Westchester Ave., White Plains NY 10604, (914) 328-9157.

● *1983-84 FILM PROGRAM CATALOG* from The Media Project. Extensive listings of films from Pacific Northwest. Free to exhibitors, $2/members, $2.50/others. Contact: MP, PO Box 4093, Portland OR 97208, (503) 223-5335.

● *VIDEO TAPE REVIEW,* catalogue of programs available from Video Data Bank. Includes descriptions of tapes by leading video artists & some critical analysis of trends & innovations in the field. 22 pp & order form. Contact: VDB, School of Art Institute of Chicago, Columbus Dr./Jackson Blvd., Chicago IL 60603.

Seminars ● Workshops

● *3 WORKSHOPS ON VIDEO TELECONFERENCING* sponsored by Public Service Satellite Consortium: Mar. 21-22, Denver CO: May 25-26, Washington DC; July 19-20, San Francisco, CA. Individual sessions will address elements of successful teleconferencing, budgeting, network selection, choosing producer & on-camera talent. Registration fee: $395/person. $50 discount PSSC members. Contact: PSSC Marketing Dept., 1660 L St. NW, Ste. 907, Washington DC 20036, (202) 331-1154.

● *INTERNATIONAL PROGRAM MARKETPLACE:* conference & market for buying & selling videocassette, disc, pay & cable TV rights. May 22-25, 1983 at NY Hilton. Contact: B. Katz, Knowledge Industry Publications, 701 Westchester Ave., White Plains NY 10604, (914) 328-9157.

● *CHICAGO AREA* Film & Video Network Conference, Sat. Apr. 2 at Chicago Cultural Center. First working conference for local film and video indies & media arts centers—discussions on funding, distribution, equipment access & network organizational models. $15/all day. Contact: Ann Vickstrom, Center for New TV, 11 East Hubbard St., Chicago 1L 60611, (312) 565-1787.

Trims & Glitches

● *MEDIA FOR LIBRARIES* Film Showings at American Library Association annual conference, June 1983, have been canceled due to scheduling problems & are unlikely to be rescheduled at any time in the near future.

● *NEW AIVF MEMBER* Isadore Hanken has been filming Native American Seminoles of Florida Everglades for many years, & has collected enough 16mm footage to assemble a 30-min. film suitable for schools, colleges & environmental groups; also has extensive footage of wildlife. Interested in hearing from filmmakers who would like to assist in assembling several short films. Contact: Isadore Hanken, 1273 NE 92 St., Miami Shores FL 33138, (305) 751-1172.

● *DCTV BENEFIT* screenings for Nicaraguan Film Institute: Mar. 19-20, 6-10 pm. *Nowhere to Run* (DCTV), *Nicaragua: The War Continues* (ICN), *The Cultural Insurrection,* Nicaragua FIlm Inst.), *War in Nicaragua* (DCTV), *Behind the Lines—Namibia* (Steve Talbot), *Hungerstrike* (Tami Gold) & more. $3, DCTV, 87 Lafayette St. (below Canal), NY NY, (212) 966-4510.

● *CENSORSHIP DATA NEEDED* for paper & slide presentation at 1983 Society for Photographic Education national conference: detailed information about specific cases in which artworks, criticism or related work were removed or rejected from exhibition or publication etc. for political reasons. Contact: Martha Gever, Catherine Lord or Diane Neumaier by March 7, 1983: 3901 Independence Ave, #1P, Bronx NY 10463, (716) 442-8676.

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INDEPENDENT

Native Americans Behind the Lens

French Wiz of Aaton Cameras

A Talk with Chris Spotted Eagle



Aäton



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Errata: in Chris Spotted Eagle Interview p. 15

Chris Spotted Eagle ran the photography department at Benton & Bowles Ad, not the production department.

He was born a Houma below the New Orleans area, not a Choctaw.

It's the Lac Courte Oreilles who have established a radio station at the Pine Ridge Reservation in Wisconsin, not the Couderay.

Sorry, The Ed.

THE
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AIVF/FIVF STAFF MEMBERS: Lawrence Sapadin, Executive Director; Wendy Lidell, Assistant Director; John Greyson, Media Coordinator; Sol Horwitz, Short Film Showcase Project Administrator; Susan Linfield, Short Film Showcase Administrative Assistant; Frances M. Platt, Membership Coordinator; Marry Guzzy, Administrative Assistant.

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COVER: Members of the Ute Tribal Media Department, an organization which trains native Americans to use equipment, makes tapes and maintains an extensive library. See Elizabeth Weatherford's article p 17. Photos supplied courtesy Ute TMD.



John Greyson

Media Smarts

Who was that sitting on Mount Rushmore in the March issue (*PR: Self-Promotion or Self-Destruction?*)?
(left to right) Gene Siskel (*At the Movies*), J. Hoberman (*Village Voice*), Vincent Canby (*New York Times*), Pauline Kael (*New Yorker*), Roger Ebert (*At the Movies*)

The Independent welcomes letters to the editors. Send them to FIVF, 625 Broadway, New York NY 10012. Letters may be edited for length and clarity. ■

MEDIA CLIPS

Anything Goes on Cable Access . . . Except

JOHN GREYSON

The axis of access is freedom of expression, and Woodstock's community has decided (for now, at least) that Channel 6, the one municipal access channel on their cable system, can proceed *sans* censorship. The channel's history has had its fair share of lively controversies, but it took a half-hour weekly access show bicycled up from Manhattan to call the channel's future into question.

Lou Maletta's *Men in Film* features gay community profiles, interspersed with gay porn star interviews and coy clips featuring their various attributes. Town supervisor John LaValle received eight complaints following a Christmas night airing of the show, and threatened cancellation of the entire channel. A series of town board meetings open to the public ensued through January and February. Testimony ranged from charges of homophobia by lesbian activist and access producer Ruth Simpson to good old-fashioned bible thumping about Sodom and Gomorrah by ex-rock musician Rev. Jeff Williams. Channel 6's Board of Directors, which includes long-time media activists Nancy Cain, Bart Friedman and Tobe Carey (who also administer the channel and produce their own programs) established an open-access policy for the channel when it was established, and argued that any censorship *vis-a-vis* editorial control by the city would contravene NY State law. In compliance with the Town Board, however, they moved the show to Saturdays at midnight and listed it for 'mature audiences' in the local *TV Times*. A more recent move by the Town Board to take control away from the channel's Board of Directors was also successfully quashed in mid-February. Producer Maletta says he's open to dialogue with the community: "Now that everything is settled, I would like to see the problem discussed with the people who are offended." Friedman acknowledges that things have cooled out, but foresees future installments in the struggle. "The whole censorship issue was bound to come up at some point anyway. Now that it's on the agenda local producers are talking about doing non-exploitative, imaginative erotica, in contrast to the rather banal material on *Men in Film*. It should be an interesting spring."

The issues of First Amendment rights on cable access are on the front burner in the legislative arena as well. The New York State Cable TV Association, in conjunction with two regional cable systems (Comax Telcom and Valley Cable Vision) filed a lawsuit against the New York State Commission on Cable TV last summer, claiming the access provisions mandated by state law were unconstitutional, and in contravention of the cable operators' First Amendment rights as "electronic publishers." In early January, Assemblyman Joe Ferris intervened, claiming his interests as an access producer and chair of the State Legislative Commission on Science and Technology would not be adequately represented by the Commission's defense. *AIVF* also prepared intervention papers on behalf of access producers, but at this writing it seems likely that the case will be withdrawn by the cable assocation. Bob Perry, Joe Ferris' attorney, surmises that the association has reconsidered its chances of winning. It's a test case that is bound to happen soon somewhere in the country, but perhaps not at this time.

In early March, Ferris will introduce a series of almost a dozen cable legislation proposals in Albany, which touch on access provisions and generally support a greater regulatory environment on behalf of consumers. In Washington, meanwhile, Barry Goldwater is back with with a new cable bill—S.66—which some critics maintain is even worse than last year's. A coalition of religious, labor and citizens' groups involved in media (including NOW, United Church of Christ, *AIVF* and the United Steelworkers) issued a critique in mid-February which pinpoints the bill's central contradictions: "Despite its stated reliance on marketplace competition, the bill appears to be anti-competitive. It prohibits the imposition of ownership restrictions. Thus, were S.66 adopted, cable monopolies could blossom with confidence that they could not be limited by state or federal governmental agencies." In other words, the bill proposes that the cable industry be unleashed from city/state (and hence community) control in favor of industry self-determination—and justifies it under the rubric of 'free marketplace' values that in reality would ensure further monopolies.

Predictions about the respective futures of the Goldwater and Ferris bills go both ways. Given that they are diametrically opposed on key issues, it will be interesting to track their progress this spring.



Courtesy Filmmaker

Robert Richter's *Gods of Metal* was nominated for an Oscar, one of many indie works garnering critical attention this year.

Hooray for Non-Hollywood!

As more and more funding sources disappear for independents, the larger critical mechanisms in the country are beginning to recognize the unique contribution indies can make with PTV support —perhaps too late.

Robert Richter just won the prestigious Alfred I. duPont-Columbia Journalism Award for best independent documentary, for his two-part *For Export Only: Pesticides and Pills*. He had to sign over half of his $20,000 prize to WNET, since he'd produced it though their *Non-Fiction TV* series. His *Gods of Metal,* concerning disarmament initiatives within the religious community, has just been nominated for an Oscar, while in another documentary section, Meg Switzgable's *In Our Water* has also been nominated for an Academy Award.

Half of this year's Emmy nominations for WNET are for TV Lab indies: Skip Blumberg's *The Double Dutch Show* is up for best sports show, while Dan Reeves' *Smothering Dreams* has been nominated for best entertainment program. Both had been additionally nominated for best cinematography and best editing. Roberta Cantow's *Clotheslines,* a WNET *Independent Focus* winner, has also been nominated in the best entertainment category.

Richter helped circulate an *AIVF* statement at the duPont-Columbia awards which in part stated: "Independent producers are being forced out of the mass media along with the diversity of programming that they represent. No other significant outlet exists since commercial broadcast television has even more restrictive practices and cable TV has limited its concerns to movies, sports and pornography." It doesn't matter whether Richter, Blumberg, Cantow, Switzgable and Reeves win the awards, these nominations should tell the public system that one of the few things they are doing right is working with independents.

Feds Dump on Acid Rain Flicks

It's nice to know someone is watching out for you. Take the US Justice Department: In February, the vigilant men from the Foreign Agents Registration Unit decided to save the public from unwittingly succumbing to the dastardly manipulation of alien subversives. The subversive in question was the National Film Board of Canada which was circulating three films: *Acid from Heaven, Acid Rain: Requiem or Recovery?* and *If You Love This Planet*. Mindful of the need to protect America's hearts and minds, the Justice Department ordered that the films be labeled "political propaganda." According to the applicable 1938 law, political propaganda is "any attempt to influence the American public with reference to the foreign policy of the US, on behalf of a foreign principal by written, pictorial or other communication."

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Many, including Congressmen, Canadian officials, environmental groups and the American Civil Liberties Union, consider this ruling blatantly political. All three "propaganda" films deal with politically sensitive issues. The two on acid rain clash with the Administration's environmental policies. And since much of the chemical-laden rain in question is generated in the US and falls on Canada—even as the two countries negotiate over pollution controls—there's more than a whiff of self-interest about the rulings. *If You Love This Planet,* which has been nominated for an Academy Award, features Helen Caldicott of Physicians for Social Responsibility speaking about the dangers of nuclear war.

John Roberts, Canada's Environment Minister, called the judgment an "extraordinary interference with freedom of speech." Likewise, Mitchell Block of Direct Cinema Ltd. (which distributes *If You Love This Planet*) pointed out that the Constitution doesn't limit the right of free speech to American citizens. He also indicated his reluctance to transmit to the Justice Department the "dissemination reports" required. Since, as guests in this country, the Canadians can't be plaintiffs, the ACLU is filing a suit on Block's behalf, hoping to have the law declared unconstitutional. *AIVF* has also condemned the ruling as an "improper use of the law."

How do "they" determine what constitutes propaganda, and who decides? A representative from the Foreign Agents Registration Unit said such decisions are based on "common sense." Of course, one man's sense may be another's nonsense. Canadian officials said they were "surprised that the US government would do something this silly." Judging by the reactions from the US public and press, including an indignant *New York Times* editorial, many Americans agree. —*Kathleen Hulser*

Cuomo Proposes Council Cuts

In late January, newly appointed Governor Mario Cuomo proposed a 10–15% cut in the New York State Council for the Arts' fiscal '84 budget. NYSCA, a major and sympathetic supporter of independent media over the years, provides vital funds to the field. In response, representatives from various arts disciplines will be driving up to Albany on March 14th to "zap" local legislators, lobbying them to restore funding to the 1983 level. Sara Garretson, Executive Director of the Cultural Council Foundation, put out the call to various arts service organizations and estimates that hopefully a dozen reps will make the trip. According to Garretson, the decision on NYSCA funding will be reached in committee by the end of March and most likely rubber-stamped by the legislature in early April when the new budget is approved. "I think we've got some good arguments," she asserted. "However, at this point, it could go either way." —*J.G.*

Does Your Left Hand Know What Your Right Is Doing?

On January 24, Reagan's Office of Management & Budget proposed changes to Circular A-122: "Cost Principles for Non-Profit Organizations." If enacted, these changes could muzzle smaller organizations because of the cumbersome restructuring involved. While they don't prohibit political advocacy *per se,* they do outlaw any direct or indirect use of federal funds to subsidize *any part* of such activities.

Traditionally, only a small percentage of any grantee's funds was tolerated for such purposes. The proposed rule expands the definition of "political advocacy" substantially, so that non-profit employees, equipment and facilities cannot receive any funding if they are *ever* engaged in political activity. Writing a letter protesting arts cutbacks or advising a member about current cable legislation, or allowing Bella Abzug to sit in a federally funded chair when she drops by the office would jeopardize the grant your organization receives. Similarly, filmmakers who receive grants could not use project stationery to protest the public TV problems described on these pages. As for those photographs of Che Guevara and Susan B. Anthony that decorate the federally subsidized walls of your production company.

Arlene Shuler, Executive Director of Volunteer Lawyers for the Arts, said in mid-February that the proposed rule "could potentially have a chilling effect on non-profit groups' freedom of expression and other First Amendment rights, and it could virtually preclude any participation in the government decision-making process." The OMB invited interested parties to submit written comments by March 9, and it is hoped that their pending rules can be reversed by strong opposition from the arts community. —*J.G.*

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IN FOCUS

French Inventor Creates the Light Stuff

DAVID LEITNER

For Jean-Pierre Beauviala, who was in New York on one of his infrequent forays outside the Aaton workshop in Grenoble, France, last November's SMPTE convention held a surprise: the 1982 John Grierson International Gold Medal Award. At the awards ceremony the tall, long-haired intellectual inventor, in a loose black smock *repousse* against a three-tiered dais of jackets and ties, stood bashfully by as the presenter cited him for "outstanding technical achievement in the design of hand-held cameras, associated electronic circuitry and time-synchronizing systems," noting in particular his contributions to documentary technique.

Later at the equipment exhibit's Sony booth, Larry Sapadin and I came upon a more animated Beauviala. He was weaving through the crowd with a BetaCam on his shoulder, delighted at its light weight and comfortable balance. Upon hearing that I had seen the solid-state video camera that the lightweight 35mm Feathercam will feature as a video-assist, Beauviala set aside the BetaCam, cried, "Let's go see!" and launched himself in the direction of the Feathercam booth.

When we caught up with him, Beauviala and the Feathercam representatives were exploring the merits of charge-coupled devices *v.* conventional pickup tubes. At some point, someone wondered aloud how Aaton's 8-35 35mm camera—newly introduced at the show—compared overall with the Feathercam. Without missing a beat, Beauviala snatched the Feathercam on display and disappeared down the aisle. The stunned Feathercam people—with Larry and me in tow—instantly gave chase, afraid of losing sight of the bright purple bandanna tied pirate-style atop Beauviala's head.

We found him, of course, at Aaton's exhibit. He had enlisted a woman bystander to hold the Feathercam in one hand and an Aaton 8-35 in the other: a sort of scale of justice. Which was lighter? Better balanced? Brighter in the viewfinder? Quieter? The Feathercam people were charmed by Beauviala's disarmingly sincere curiosity. And in a moment of unusual fraternity, each manufacturer complimented the other's design, while all at hand pronounced both cameras impressive.

IMPACT OF ARTISANS

Jean-Pierre Beauviala grew up in a small town in the south of France and was fascinated by artisans at work. "I remember as a kid I spent hours looking at people making shoes, making furniture. I learned many things. You know, I received a university degree in electronics, but it appears that I was nuts about mechanics."

Also, by his own admission, nuts about cinema. As a student at the University of Grenoble, he helped run the cine-club, eventually assuming its leadership. After completing a doctorate in electronics, he stayed on at the University as an assistant professor of electronics and research associate on the faculty of science. His principal studies concerned speech synthesis and analysis, but in his spare time he indulged a pet interest in the architecture of urban environments. In an effort to explore his concept of *expres mental,* "the picture you have in your brain about the space in which you live," he set out in 1967 to make a film. Beauviala was dismayed to learn, however, that he could not record synch sound with four tape recorders placed in separate remote locations. In those days, all synch sound recorders were slaved to cameras by cables, stylistically anchoring cameras in place.

Beauviala correctly saw that *time* was the principle central to film and audiotape synchronization, and proceeded to "invent" crystal synch, unaware that a similar technique based on the tuning fork of a Bulova Accutron watch had been pioneered in the US several years before by Ricky Leacock. Conveniently, Beauviala had a physics lab at the University at his disposal. "I had all the equipment to play with, the Arri Standard [obtained for the film project], and I developed a digital—at that time!—servo control for the Arri. And I began to work on a system to write the time on the film."

Eclair became aware of Beauviala's efforts and hired him away from academia—first as a consultant, then in 1969 as director of research and development. As first payment for the rights to Beauviala's crystal synch patents, Eclair gave him an NPR. "I realized that it was much too heavy for me. I am not very strong: tall and thin. So I began to modify the NPR with a flat motor, with lighter things. I'm always modifying things, you know."

Meanwhile, his film was not progressing. To complicate matters, Eclair was purchased in 1970 by an English investment group headed by *James Bond* producer Harry Saltzman, who began to transfer the company's operations to England. Beauviala was upset by the English workmanship (in any event, he never considered the ACL a finished design), and in a gesture of defiance, refused to negotiate key patents to Saltzman. "They fired me instantly, and I said, 'Okay, I will make my camera in my own company, the camera I need for that film.'"

Beauviala set up shop in Grenoble, carefully fashioning an integrated work-space from a number of small interconnected workshops facing the street with open windows, so that "the people working give something to the people watching them, exactly as when I was young." Over the next year and a half, more technicians resigned from Eclair and retreated to Grenoble to join him. To generate research funds, the fledgling company marketed a small crystal synch motor of its own design for the Eclair NPR. Above the small "Beauviala" engraved on the motor housing was a larger, enigmatic word: AATON.

SUN GOD HEADS PHONEBOOK

"Aaton is the Sun God, Aten/Amenophis IV, the prototype of Jehovah, the Moses begat by Akhenaten," explained Beauviala, citing Freud's *Moses and Monotheism* at the outset of an unprecedented four-issue interview published in *Cahiers du Cinema* in spring



M. Jean-Pierre Beauviala Photo: Leitner



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1978. "Voila Aaton; the double 'A' permits it to be at the head of telephone books, one doesn't need to search, one is sure of being on top before Agfa, Angenieux, Arriflex."

Before the name Aaton would grace a finished camera, however, Beauviala had to rein in his almost profligate passion for invention. His electronics background, for instance, predisposed him towards an abiding interest in the rapidly evolving technologies of video. (He has remarked elsewhere that Aaton might have become a video concern, but for the mechanical skills of his colleagues from Eclair.) At the same time, he was pulled in another direction by his friend J.P. Carson. Carson was an ex-CBS cameraman who founded Eclair USA in 1964 and single-handedly introduced the Eclair NPR into the States. In 1973, demoralized by the English takeover, he sold Eclair USA to Saltzman and moved to Cuernavaca, Mexico, to establish a school of guerrilla filmmaking. He soon realized, however, that the requisite means of production were lacking and journeyed to Grenoble to consult his friend Beauviala. Carson suggested designing a "Cineminima": a production system comprised of a tiny, lightweight single-system camera (optical sound!) that could be taken apart in the field, a suitcase-sized b/w reversal processing machine and a projector that could be operated off a truck battery. To convey Carson's frame of mind, Beauviala in *Cahiers* paraphrased Brecht: "Oppressed: seize film; film is a weapon!"

Aaton had produced three prototypes by 1973. Although intrigued by Carson's "school on its feet" and "chain of Cineminima," Beauviala realized that he couldn't pursue two cameras successfully. He decided to finish the sophisticated LTR model and postpone the Cineminima project. Carson returned to the US with a 1973 prototype single-system Aaton (to eliminate wow and flutter, magnetic sound was compressed or stretched in response to uneven film speed—another Beauviala invention), promoted his Cineminima ideas among friends such as Haskell Wexler, and returned to Cuernavaca for a brief visit. On the return trip to Grenoble, asleep in a car parked on the shoulder of a Mexican road, he was struck and killed by a rampaging truck. "The Cineminima project was crushed under that truck," Beauviala has said.

The camera that was completed, the LTR 7, quickly attracted attention. Its 16/Super-16 option and built-in video tap were firsts. "This design appeared to be the desired design of many cameramen," explains Beauviala, although he allows that he designed it for himself. "This camera incorporates all the things I wanted: clear time recording, as quiet as possible—because I hate to shoot people long-distance. If you want to film somebody at a short distance, you're obliged to have a very quiet camera. And also a very, very sharp viewfinder to be able to focus even with a wide-angle lens." At the same time, he stresses that "this camera has not been designed to be universal." He insists that a particular camera must be tailored to its user and the project at hand.

"In fact, Aaton has not been set up to make money or to make products," continues Beauviala, a sentiment that might raise eyebrows among the Mitterand economic planners seeking to pump up French industry and expand foreign currency reserves. "We only make the objects that are needed to reach a certain goal in separate [independent] filmmaking. We will never make an absolute studio camera for 35mm. We will never make products to have a complete garden. What we want is to concentrate on a given cinema. And this is why our advertisements are more related to what I think is the *use* of film, camera and sound than to the *product* itself. The product is a consequence of the thing you have to do."

I asked Beauviala if he'd ever managed to finish his film. "Ah, that is the question!" he exclaimed. "No, no, it's not right; I never finished my film. But in a way I have made a film by making the company."

COMING ATTRACTION

In Part II J.-P. Beauviala discusses Super-16, time code, his 35mm collaboration with Godard, Aaton video, and color restoration of archival prints for the Cinematheque Francaise.

Thanks to Tim Spitzer for his translation of the *Cahiers* texts. ■

David Leitner is an independent film producer who works at DuArt Film Labs in New York.

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The New Grant: A Gift That Keeps on Taking

ROBERT I. FREEDMAN

During the Renaissance, the gifts of the Medicis to artists often had strings attached. The work of art was to be donated to the family church; the portrait of someone's daughter or mistress was to be painted; a nobleman who gave over his time to debauchery was to be portrayed on canvas as a valiant soldier. Through history, the artist has always had to make some accommodations for financial support.

Today, film and videomakers look to federal and state arts and humanities councils and to foundations for enlightened support of the arts. But some are beginning to wish that the price of a grant or contract would be *solely* to record on videotape the likeness of a bureaucrat's mistress. Although the filmmaker may seem to be living in better times than those poor compromising artists of the Renaissance, if current trends continue, the Medicis may become the object of a surge of nostalgia by comparison.

Consider the following provisions which appeared in recent state and federal media grant awards:

"The Endowment recommends that the grantee consider adding consultants from the fields of philosophy and literature to the primary advisory committee in order to broaden the humanistic perspective from which the subject...will be considered."

"While rights to the scripts will remain with the [grantee], any plan for further use or distribution of this material must be submitted to the Endowment for approval prior to commitments on the part of the grantee."

"[Grantee will furnish] an exact plan of the activities and responsibilites of the project humanities scholars, the staff historian, the Advisory Committee of humanists and key members of the production staff as they relate to development, review and evaluation of scripts."

"The Federal Government reserves a nonexclusive license to use and reproduce for Government purposes, without payment, any publishable matter, including copyrighted matter, arising out of grant activities where the Government deems it in its interest to do so."

"Contractor shall not make increases or decreases in the major items of the budget...without prior written...approval."

"The Project will be available for American public broadcast for four releases over a three-year period and the usage must be exclusive to public broadcasting."

"No subsidiary or ancillary rights in the Project...will be granted, licensed, transferred, assigned or otherwise disposed of to any third parties except by prior mutual agreement..."



Adrienne Weiss

The distinctions between grants and contracts have become blurred. Traditionally a grant was viewed as a gift to the artist to accomplish a specific artistic goal; few strings were attached. A contract was an agreement between artist and funder requiring the artist to produce a work and deliver it to the funder. In today's funding "deals," the artist negotiates that share of rights and ancillary income retained by the artist, and that share exercised or payable to the funder, regardless of whether the funding was a grant or a contract. In other words, what used to be an outright *gift* for the support of the arts, increasingly contains elements of an *investment* by the various funders.

Furthermore, Reaganomics adds impetus to the trend toward funders demanding practical returns. Cuts in government appropriations have encouraged agencies to seek repayment of post-broadcast revenues to the agency coffers. (In fairness to the President, many agencies had instituted this provision before Reaganomics was a household word).

Today the independent must beware of government agencies bearing gifts. The provisions of many granting agencies have become onerous, unfair and even conflicting with one another.

The following specific provisions should be carefully studied and understood, and wherever possible negotiated and rejected. It

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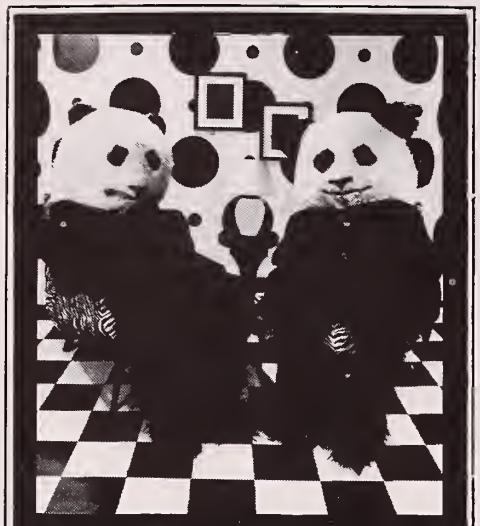
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is important that agencies view grantmaking as support of the arts, and not the order of 60 minutes of film on forms analogous to Defense Department procurement contracts. Funding a film inititiated by a filmmaker is not the same as *commissioning* a film.

● *OWNERSHIP:* Where a major grant is given in consideration of certain uses (*e.g.*, public broadcasting), that use should be reasonably limited, particularly as regards exclusivity. Specifically, public broadcasting use should not limit audio-visual exhibition and foreign sales, and any limitations on cable use or syndication should be reasonable.

● *ROYALTIES:* When granting agencies ask for a percentage of income to be returned, they become partners in profit. However, if the project goes over-budget, they carefully avoid being partners in losses. Where a granting agency requires exclusive television use on public TV (thus pre-empting the American broadcast market), and seeks 50% of all profits as well, it is asking for a greater return than most private investors. Any profit-sharing should recognize at least a 50% share to the filmmaker.

● *ADVISORY STAFFS:* Many agencies require the filmmaker to establish costly advisory staffs. This may be important for scholarly research, but size, scope of influence and cost of such panels should be limited in media projects. A filmmaker's time should be spent producing, not assembling panels for meetings.

● *FINANCIAL REPORTING:* Accountability to funding sources is necessary. However, written monthly progress reports (narrative and financial) can become burdensome. Reports at reasonable intervals and final reports should suffice. Some projects have had to take on extra staff just to report to funders properly.

● *ACCOUNTING:* Bookkeeping and accounting reports should be kept simple. In one project I counseled, three funders required three different accounting methods. The film was easier to do than the bookkeeping.

● *AUDITS:* The costs of independent audits are substantial. On all but the largest of grants, independent audits should not be required. If they are, they should be budgeted for.

● *OVERHEAD:* Some granting agencies do not permit production fees or overhead. One grant read, "No grant funds may be used to pay...indirect expenses commonly referred to as 'overhead'." If the filmmaker is only making a weekly salary, but not being compensated for overhead (rent, phone, utilities, supplies, insurance, legal and accounting), he or she is not being compensated for creativity, management or financial risk. In effect, the filmmaker becomes a major "subsidizer" of the arts and humanities. One solution is to "line-item" all potential overhead items and treat them as direct costs. Some agencies permit a standard or negotiated overhead rate.

● *FEES AND SALARIES:* Filmmakers should budget adequate fees and salaries. Since many grants and contracts prohibit "contingency fees," production fees and producer salaries are often eaten up in program completion costs. Since many filmmakers are freelancers, their salaries for working weeks should be substantial enough to carry them through some modest between-job periods.

● *CREDITS:* Major project funders are entitled to prominent (but not obnoxious) program credit and promotional recognition. However, the filmmaker should limit credit requirements for small development and production grants to some reasonable relationship to the importance of the grant.

● *BUDGET CONTROL:* The filmmaker should retain complete control over the budget, provided that production values of the project are not significantly reduced. Control over budget line items generates much paperwork in making changes and gives grantors some degree of content control through the purse strings. However, filmmakers cannot reallocate production expenses to producer salary or overhead without just cause.

● *TERMINATION:* A grantor's right to terminate should be limited to just cause. In the event of termination, the filmmaker should be paid for production expenses and commitments. If termination is for cause, the grantor is entitled to a return of unexpended funds and the work product to date.

Filmmakers should understand that the funding documents they are required to sign are contracts; and like all contracts, the terms may be negotiated. Although not *all* terms of *all* grants and contracts are negotiable, a good many are. Where a granting agency is adamant "as a matter of policy," one can inquire as to the source of the policy and seek review from the policy-makers, even where the policy-makers are a Congressional committee.

In sum, it is imperative that the recipient of a grant or contract fully understand all of the obligations and restrictions of a grant or contract. Failure to recognize these limitations can turn the ecstasy of being a grant recipient into the agony of being a grant complier. ■

Robert I. Freedman, partner in the entertainment law firm of Rosenblum & Freedman and counsel for AIVF and FIVF, represents many independent film and video producers.

"The Most Perfect Contrivance"

Interviewing as an Unnatural Act

BRIAN WINSTON

HG: What is the position of your Church with respect to Slavery?

BY: We consider it of Divine institution, and not to be abolished until the curse pronounced on Ham shall have been removed from his descendants.

The date: July 13, 1859. The place: Salt Lake City. "HG" is Horace ("Go west, young man; go west!") Greeley. Greeley, union activist, reporter, social crusader and editor, was one of the last representatives of that style of journalist who could and did do everything on his paper. "BY" is Brigham Young, head of the Church of Jesus Christ of Latter-Day Saints. And the occasion is the first newspaper interview in modern question-and-answer form.

There was something corrupting about this development. Before interviews, newspapers were filled with accounts and opinions. Opinions in the form of editorials had crept in slowly, firstly as essays addressed to the editor, then (in at least one instance) in italicized columns and finally in their modern format in about 1800. Originally it was thought that the proper place for such expression was in pamphlets; but as the 18th century wore on, the pamphlet yielded preeminence as a platform to the paper. Editorials were the first element within the pages of a newspaper to be, as it were, generated by the newspaper itself rather than occasioned by reflexive response to outside events.

Interviews became common practice in the 1870s—but not without objections. The interview was described as "the most perfect contrivance yet devised to make journalism an offence, a thing of ill savor in all decent nostrils." The basis of this opprobrium was that the interview gave reporters a license to invade privacy. Others were also worried about the degree of collusion that could be present: "The 'interview' (*sic*) as at present managed is generally the joint product of some humbug of a hack politican and another humbug of a reporter." But more important than either of these objections is the fact that interviews massively extend the self-generated element in newspaper copy—that is, *editors* and *journalists,* not events, initiate verbiage. Within a decade, the techniques of the interview had been extended to encompass all the subterfuges that are part and parcel of modern investigative reporting: journalists disguising themselves, unnamed sources and the creation rather than the reporting of stories.

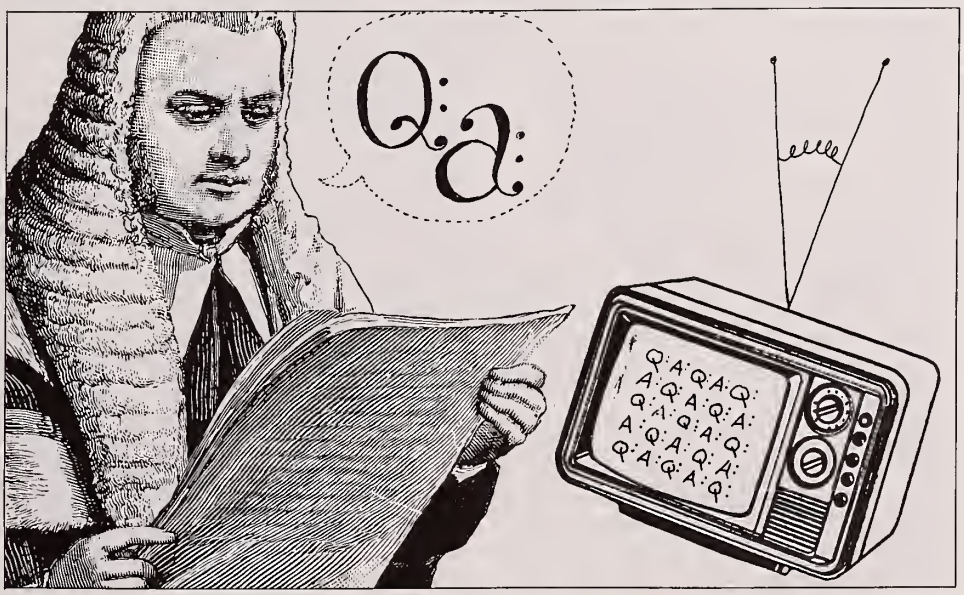
A POWERFUL PRACTICE

Of course, newspapers had from their very beginnings reported in their own words accounts of events witnessed by others. One such appears to be the story of the death of Blackbeard the Pirate published in 1719. More significantly, occasional question-and-answer pieces appeared before Greeley's encounter with Young, in connection with crime stories. This was no accident. The form of the interview is based, quite obviously, on the techniques of courtroom interrogation. Crucially, the mismatched power of the lawyer and the witness in that situation is carried over into the newspaper and all subsequent interview practices.

So for more than a century, the interview has been a central technique despite all these flaws. Changing technologies have swept away any objections that might have been made to it. Radio reinforced it, and slowly documentary film came to it, too.

It would be nice to think that film's laggardness in adopting interviews was a reflection of greater sensitivity, but in fact the lack of appropriate synch equipment is a more pertinent cause of delay. *Housing Problems* (1935, Great Britain) displays the essential difficulty of obtaining synch material with film equipment designed for use not in the slums but in the studio. By the Fifties, when portable synch cameras were made available, interviews became a central part of the repertoire of television newspeople and film documentarists alike.

Again, this was not exempt from debate, but arguments seem to fall into two categories. For proponents of direct cinema, interviews were, with narration and reconstruction, the touchstone of mediation and were not to be allowed in any circumstances, except when a subject voluntarily addressed the camera. For those less rigorous, the topic was not so clear-cut, and the proper, acceptable ways of conducting interviews have been much discussed. (The rigors of the former position, twenty years on, seem extremely facile. Mediation is not simply a question of reconstruction and overt intervention in narration or interviews. Avoiding all three of these still left filmmakers firmly in control of the material. Disingenuousness currently characterizes the remains of direct cinema rhetoric. On the one hand, one hears it commonly argued that of course direct cinema films are subjective. But on the other hand, it may be properly claimed, the continued deployment of the techniques of direct cinema suggest to the audience—at least that



Adrienne Weiss

audience outside of filmmaking circles and the classroom—a supposed objectivity. In this light the assertion of the self-evident nature of the subjectivity is to have one's cake and eat it with a vengeance.)

In this discussion, "interview" is limited to the issues of formal question-and-answer interviews of the type directly traceable back to the 19th-century practice. In received professional opinion, direct observation is deemed to be better than talking heads—although the dangers of documenting the subject's back (which is what happens when you simply follow people around) never seem to me to be so obviously superior to filming his or her face. Also, the implied constant question posed by the presence of the observing camera is seldom addressed by practicing professionals. As a result, the debate about formal question-and-answer interviews is sterile, for it adds these particular perceptions (or misperceptions) to the messiness of the idea of the interview inherited from the older media.

PERFORMING ARTS

As usual in such circumstances, people are a lot more willing to discuss techniques than principles. Techniques for interviews range from the shouted interrogatory across the garden gate (the Mike Wallace approach) to the careful rehearsal of responses. The BBC director, Philip Donnellan, for instance, records hours of material on audiotape and uses selected sections as the basis of a repeat performance from his subjects. Every possible variation in between these poles has been tried.

Two things can be said about this debate: The final result on the screen of this most mediated of devices is, paradoxically, a talking head seemingly addressing the audience without intervention. This is true even if the subject is looking off-camera, and is certainly the case if the lens is directly addressed. Secondly, in the interview footage there is seldom any acknowledgement of the essential maldistribution of power between the interviewee and the (often unseen and, these days, rarely heard) interviewer. These factors apply to almost all the various interviewing techniques now used. They combine to make interviews at least as suspect as reconstructional devices.

From this standpoint the documentary film interview is worse, because more apparently natural and transparent than its newspaper predecessor. For the audience to understand what transaction is actually being filmed requires no little detective skill. In *The Day After Trinity* to take a totally typical example, the interviewer intervenes only to establish the responses which must have conditioned the decision to interview in the first place. Elizabeth Ingram, who witnessed the Trinity blast tells about her sister who experienced the blinding flash of the bomb. Then the filmmaker Jon Else asks: "Was there anything odd about your sister asking about the light?", a question which elicits the punch line: "She was blind." Current practice, unless it drops its guard a little as in this example, goes to considerable lengths to disguise the interview's unnatural quality as performance.



Hello

Good-Bye

Congratulations

Welcome to Isaac Jackson (top) who was hired in February as *FIVF* Program Director. After a year plus of grueling labor, John Greyson, *AIVF/FIVF* programmer, art director, advocate and in-house indie consultant, is leaving to work on his sex-and-youth blockbuster video series. Deborah Payne has taken over the design of house print materials and the art direction of *The Independent*.

TRUMP CARD: AGENDA

This would be of less importance were it not the case that this subterfuge of the apparently unrehearsed "natural" response masks the same crucial exercise of power that has been the essence of the interview from its beginnings in the courtroom. Power in human interchange is articulated through agendas. In conversation agendas are set democratically among participants. That is not to say that all conversations are even-handed: Obviously, social superiority and inferiority affect this. Culturally disadvantaged speakers (women often, kids, members of ethnic minorities, people lacking eloquence) exercise their rights in setting agendas less effectively than more powerfully placed interlocutors. But the point is that there is nothing built into the structure of normal conversation that systematically prevents a more rather than less equal distribution of agenda-setting power.

Formal exchanges derive their very formality from a redistribution of this power in favor of one party rather than the other. The power of the chair at all formal meetings derives from the chair's ability to set and stand by previously established agendas. In our legal system, disputes about that agenda are conducted not between interviewer and interviewee, but between the interviewer and an alternate interviewer in the person of opposing counsel. The interviewee has nothing to say about this.

The same unequal quality is present in news interviews. In the study I did some years ago of British television news, the agenda-setting function of the broadcasters and its power could be easily seen. Typically the interviewer, with his (no women industrial reporters in Britain) mind set on a series of questions about so-called "avoidable strikes," would ignore all answers from workers which sought to explain how such strikes were not "unavoidable." The interviewee in such situations is engaged in the task of wresting the agenda from the interviewer. But he or she stands little chance. For should they manage this effectively, they will simply finish up on the cutting room floor, the whole exercise being dismissed as a not-very-good interview.

The subject's rights in documentary film material is a vexed topic. Observational work of any kind clearly disadvantages the subject in favor of the filmmaker, if the subject reserves no rights of editing or review. With interviews the subject is in even greater trouble. As often as not they have lost out before the filming of the interview is concluded. Just as a rhetoric of artistic integrity often justifies the filmmakers' refusal to allow subjects into the cutting room, so a rhetoric of journalistic probity enshrines this maldistribution of power in interviews. Everything from badly conditioning the subject's response (where "badly" means getting a response that is stiff, formal or in other ways not "natural") to avoiding the sin of collusion are given as reasons for so treating interviews.

But none of these excuses holds water. The interview is an unnatural act. If honesty is to be sought, the unnaturalness of the act needs to be acknowledged. As with all other aspects of documentary film, it seems to me that the paramount issue is not what was or was not done during the filmmaking process but rather what relationship existed between the filmmaker and the subject. If it was one which sought or even managed to equalize the power between the two parties, the actual techniques deployed are of little importance. If the subject truly knows and participates in the process, then the most careful of rehearsed interviews may well be the most acceptable way to go.

If, on the other hand, the subject is in his or her usual position (which—given the preponderance of films about the victims of society—is usually supine), what does the so-called integrity of the interview technique matter? Being honest with the interviewee means not entrapping or seeking to destroy them. Adopting this approach would mean interviews emerging in all their unnatural, stiff and formal glory. It would mean fewer tears and heartbreaks on screen. It would mean the audience knew it was watching a performance.

Of course, if the distribution of power is the other way—as, say between documentaries and politicians or other honchos well able to take care of themselves—then let Mike Wallace rule the roost. (Would that he would tackle some of these folk rather than endlessly persecuting the middlemen in the con game of life!) But even here a case can and should be made for the interview standing free for what it is: a totally mediated element, so mediated that no technique or system can ever make it kosher. ■

Brian Winston is chair of the New York University Cinema Studies Department.

SUPER-8

The State of Things: Media Arts Centers

TONI TREADWAY & BOB BRODSKY

During 1982 we visited about a third of the Media Arts Centers (MACs) around the US, most of them on an NEA Media Arts workshop grant to teach Super-8 production, post-production and transfer to video. It was an incredible five-month experience for us cottage industry folk. Visiting with a number of thoroughly dedicated media professionals and arts administrators, we found them, as a bunch, very good to be with but at times frighteningly sober about the state of their MACs. Everyone was grateful to be able to work in the field (some doubted their sanity, while others had buried the question), and virtually all were quite clear on the importance of the media arts and independent producers to the health of the nation.

By the time we arrived at the Alabama Film-Makers Co-op, our eighth stop, we were beginning to discern a pattern of problems which applied across the country despite wide variations in budgets and support structures. (Our impressions are drawn from our experiences at Film Arts Foundation, BAVC and Video Free America, San Francisco; Contemporary Arts Center and NOVAC, New Orleans; IMAGE Film/Video, Atlanta; South Carolina Arts Commission and University of South Carolina Media Arts, Columbia; Appalshop, Whitesburg KY; Media Study, Buffalo; Rocky Mountain Film Center, Boulder; and RIT and Portable Channel, Rochester, NY.) Difficulties centered on the use of funds, not their abundance (or scarcity). We discovered that growth, while welcome, could produce considerable strains. For one, as activities burgeon, it isn't always clear what MAC programs and services are crucial, and increased membership usually means decreased direct participation in decision-making. Constantly expanding programs often cause burn-out of the usually low-paid and/or volunteer staff. Also, acquisition of major equipment can upset the balance of priorities.

Our travel stories illustrate many of these strains and how dedicated MACers cope with them. In New Orleans we were met at the airport by CAC's Kris Pottharst, who refused to let us pay airport parking, pleading Southern hospitality. She had volunteered to pick us up without reimbursement for time or costs, knowing that this contribution would stretch the Center's funds a bit further. The age and condition of her car indicated that she is living on a shoestring. While in New Orleans, NOVAC's Karen Kern put us up for two nights on the same terms.

SUCCESS, A MIXED BLESSING

Such dedication to MAC programs has placed many MAC staffers and volunteers in a chronic condition of near burn-out. Strong support for media artists invites more requests for it, and so the staff finds itself facing more and more requests for programs and services. What began in virtually every location as a small group of artists banding together for mutual support and encouragement has evolved, in most places, into a (still) anti-bureaucratic mini-mob of talented low-paid staff and volunteers climbing all over one another to accomplish programs and provide services as well as possible. Mutual support isn't what it used to be, and demands are far greater.

In every city we were eagerly asked whom we'd met, what we'd seen and what others were doing. At first we couldn't figure out why the need to know was so strong. Staffers were tired; the last thing they seemed to need was more information. There was also a distinct lack of the familiar competitive edge. No one was interested in stealing anyone else's idea or program (although within cities, vague mistrust did exist). Finally, we realized that the MAC people simply wanted to know about each other. They wanted the kind of vocational and emotional support that can only come from other people who deal with the same demands and opportunities.

For the moment, we were the bearers of the support. We had information from and about their peers in other MACs and that was what was wanted: most staffers didn't need our technical stuff at all. The technical info was for their constituents. Even the tech staff people seemed more interested in problems, solutions and personalities of other MACs than in our technical expertise. In return, the MAC staffers were quick to share with us what little information they knew about other centers. A big topic of discussion in both New Orleans and Columbia was the exchanged use of a KY camera. There was talk of Media Study's peripatetic Gerry O'Grady, who has been experiencing the media arts scene for many years and always gives practical advice.

For those that don't already subscribe, access to a low-cost long-distance phone service, and encouragement from directors and boards for staffers to use it, would be a major step in enabling the MACs to do better work. A newsletter, however carefuly crafted, cannot provide the professional or emotional support of a face-to-face or phone contact. Grandma Bell knows. The vocational isolation inherent in a regional MAC system can be overcome.

Increased contact among MAC staffers could go a long way toward addressing the problem of managing growth. How individual MACs decide what services and programs they are going to offer (both expanding and curtailing), how they manage the implementation of their moves, and how those moves actually affect the media artists regionally are matters insufficiently discussed among different centers.

In the early years, the individual MACs could usually get their constituents to a meeting to thrash things out. Now, with

Toni Treadway teaches a Super-8 workshop in Columbia, South Carolina.



Courtesy Treadway/Brodsky

larger, diffused constituencies, such decisions are necessarily made by individuals or small groups within the organization. As often as not, information pertinent to decision-making is sketchy, and constituent response cannot be accurately anticipated. A common approach is to offer something simply because it's new rather than because it's hot with local artists. Our workshops drew crowds as large as 60 and as small as 12, but only in a few centers did the workshop coordinators say they felt they had really identified and notified the potential regional constituency for such a program.

Over the years the MACs have developed a great deal of expertise. Those staffers who have had long-term continued success (two years or more) are good ones to talk with. For example, Bob Shea of Portable Channel has had success in obtaining equipment access. Catherine Pearson at Appalshop knows about financing and planning an entire building rehabilitation; she also knows about MAC film and record distribution. At Media Study/Buffalo, Lynn Corcoran has guided independent works onto local PTV. Probably none of these people would consider themselves authorities, but they are.

It is inevitable that with age and a measure of success MACs become more difficult to manage. More information must be gathered and weighed, more people need to be involved in decision-making, more loose ends have to be tied up. It's a tribute to MAC staffers that they've done so much with so little. But our visits revealed a near-universal need for better ways to manage growth, both in fundamental philosophy and nitty-gritty methodology. The NEA-funded NAMAC meeting, this year scheduled for June 8-11 in Minneapolis-St. Paul, presents an opportunity for MAC directors and staffers to cover a lot of ground. It's worth a special appeal to board members for travel funds if they aren't already squirreled away.

One area of concern that we would like to see talked about informally is equipment. It surprised us that while most MACs possess good to excellent ¾" video editing, few had even satisfactory video or film exhibition equipment. Although apologies for the sorry state of projectors, sound, monitors and playback decks were always forthcoming, the exciting equipment conversation was often about how to obtain a CMX. We wonder if CMX is not something that might best be located (and maintained) in a few centers around the country, while most MACs concern themselves with time code and off-line editing. Similar concerns centered around 1" and high-speed ½" technology.

Film equipment is now more a matter of collecting (or seeking donations) than of purchase. A national equipment clearinghouse for MACs, including technical support and training, could expedite this exchange. A national equipment *plan* for MACs would allow fundraising on the local level with more-than-local authority. More funds could then be devoted to successful artist residency programs, rather than to attempts to garner a full complement of state-of-the-art equipment at every center.

The more artists travel around, the more networking is possible, the more emotional support, problem-solving and restoration from burn-out can happen. In the meantime, there's the telephone. ■

Toni Treadway and Bob Brodsky are authors of Super 8 in the Video Age. Treadway is president of the Boston Film/Video Foundation.

BULLETIN BOARD
BULLETIN

We appreciate receiving notices for posting from AIVF members. Please continue to keep us aware of available services, screenings, festivals, job openings, and miscellaneous information! In order to keep the bulletin boards neat and all notices visible, we will remove posted material after two months unless otherwise noted. If you wish to keep a notice posted continuously, please send us a periodic reminder.



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A Talk with Chris Spotted Eagle

Whether laying plans for a broadcast TV station or producing "The Great Spirit Within the Hole" (about Indians in the clink), this long distance media runner never gets winded.

SUYAPA ODESSA FLORES

Chris Spotted Eagle has had one of the most varied and lengthy careers of the handful of Native American producers living in this country. He has chased celebrities as a news photographer for Life and Look, he has run the production department at the Benton and Bowles advertising agency. He has represented Indian groups abroad, freelanced as a NABET cameraman and spent three years as a field producer at KTCA-TV in Minneapolis. Born a Choctaw from the New Orleans area, Spotted Eagle grew up in the mid-Atlantic states. Although he only finished grade school, he managed to carve out a niche for himself in New York.

As a person with one foot in the white world and one in the Indian, he has been particularly adept at sketching an inside view of Native American experience which can also touch the hearts and minds of a non-Native audience. Frequently his work points up the ironies of the two contrasting cultures. In Celebration, a documentary about a Wisconsin powwow, he notes how the circumstances which make a white man visit a shrink give Indians the urge to go dancing. Another piece, Do Indians Shave?, turns misconceptions about outlandish garb and customs upside down. In it, he and his all-Indian crew visit the Fifth Avenue Easter Parade to interview the colorfully attired "natives." When asked if Indians drive cars, one matron replies that she doesn't think so, since she has never seen one do it.

Since commercial media offer few opportunities to them, Native American producers have turned to public TV, with mixed results. As Spotted Eagle puts it, to work in the PTV system you need to get those crucial grants, and for that you have to be a "long-distance runner, not a sprinter." Through his activities at the Native American Public Broadcasting Consortium he is in a position to see some of the difficulties of the process and identify the efforts at changing the odds in a system which still leaves Indian America virtually invisible. In the following interview, the producer discusses the NAPBC and some current projects.

SUYAPA ODESSA FLORES: Among Native Americans, how has consciousness about media changed over the last decade?

CHRIS SPOTTED EAGLE: Things have changed for the better: A number of Native American groups have come into existence over the last ten years. For instance, here in Minneapolis, we have Migizi Communications Group, which disseminates Indian news nationally. The Twin Cities area is a one-newspaper town. It addresses Indian issues, but it certainly doesn't do it to the liking of the Indian people. On reservations we have always had newspapers and newsletters for local use. Here we have one small newspaper that reaches a few people. *The Circle* goes nationally, but because of insufficient staffing, it doesn't cover the issues of interest to the population around here. So it's very important to use cable and TV and radio to reach more people with more material.



Courtesy Filmmaker

Chris Spotted Eagle in his office pondering whether Indians shave.

SOF: Is this really integrated into the reservations?

CSE: The Pine Ridge Reservation has established a radio station, and the Couderay in Wisconsin have a full-blown station going, covering the whole region—I think it's 100,000 Watts. Over a dozen radio stations are run and owned by Native people. And now we have the Native American Public Broadcasting Consortium. Our consortium did a CPB-funded study to find out what people wanted to see on TV and radio. I gather there are a couple of reservations with cable (one Apache, I think): there's interest in satellite and low-power TV. Although not a lot of people have made it a priority, many see communications and media as an issue.

I am currently secretary/treasurer for the Indian Communications Corporation, a new organization which has filed an application for a full TV station in Lincoln, Nebraska—the first one. The board of the Native American Public Broadcasting Consortium became the officers of the new corporation. It will take a lot of money to develop, like any TV station. But our board feels very optimistic, being that we are the only ones.

SOF: How does the Native American community regard the public TV consortium?

CSE: The NAPBC has a very small staff: 2½ people right now. There's always a problem of producing enough, and communicating. So I have heard people ask, "What are they doing?"—though not in any accusatory way. It seems that not much of the community is aware of what they are doing, except for groups and individuals who are concerned with communications. It's not a social sevice organization which people are used to, like health and so on. So it doesn't deal with people on a grassroots level.

NAPBC acts as a facilitator for the production of Native American programing, for training programs and for information exchange among public TV stations and federal agencies. It also communicates job vacancies in its newsletter, and sponsors a yearly media

conference called the National Indian Communications Conference, which will be held this year from May 15 to 18 at the Holiday Inn in downtown Minneapolis.

SOF: What kind of productions is NAPBC involved in?

CSE: Recently, the NAPBC did a three-part series on Indian artists, with a $250,000 grant from CPB. Another piece that went through the Consortium was a half-hour film on children, which was produced by NAPBC chairman Wallace Coffey. We are trying to increase our production capacity but we don't have a production house or facilities. Only the proposals come out of our office: we seek funding and assign a producer. At present we have a couple of proposals in the works to do shows for national public TV.

I don't think we are really making much headway in communications—for one thing, because I think we are being pushed or locked out. And we don't have the capital resources to make anything go. Indians are the poorest of the lot, of all the minorities in this country, and it takes capital to make this electronic thing go. I feel I have a very heavy responsibility, being one of the handful of working Indian producers in the country.

As an independent it's really hard to make it, especially with the PTV stations. On the one hand they seem to want to serve the public, which is diverse, and yet they mainstream and play the ratings game which tends to exclude us. There isn't a concerted effort to get programming by and for minorities, and that leaves us the invisible people once again. There has to be outreach and positive efforts, because Indians have a different style and place a low priority on aggression. These Native American projects need nurturing.

Some time ago I talked with Russell Means out on the Pine Ridge Reservation about how the white man is into using satellite for communications while we are still trying to figure out how to run our mimeograph machine. And I think that holds true to a certain extent—not because of our inability to deal with mechanical things or our ignorance, but because it takes money and resources to get into these areas. And on a subjective level, a lot of Indian people distrust the mass media—and rightly so, considering the way they have been reported on. Therefore there isn't a great desire to seize the tool that has harmed you.

SOF: We know the problem, but how do you correct it?

CSE: One of the areas, is, of course, trying to create productions and have within proposals line items for Indian apprentices. Also, we have scholarships for people to attend our National Indian Media Conference, though it may be for journalism or another area. Some of us are talking about creating some special training, crash courses for Indian people.

One new film in the works now is called *Geronimo's Cadillac.* This is an independent feature for commercial viewing in theatres, a low-budget film in the area of $3 million. The producer is Ralph Liddle and the lead, Pius Savage. There will be eight speaking parts for Indian people and ten non-speaking parts. It's about an Indian person who gets out of military service and aspires to be a rodeo bull rider. If the feature is successful, it will be used as a vehicle to create training programs for Indian people to produce and make films. By generating interest on a national level, it can attract other organizations to supply resources and facilities.



John Greyson

Lacrosse players in *Celebration.* Since, in the traditional version of this Native American sport, goalposts were as much as five miles apart, it kept warriors in shape.

SOF: Tell me about your current work.

CSE: I am involved in a production called *Our Sacred Land,* a half-hour film documentary about a sacred mountain in South Dakota: Mato Paha, or as the white people call it, Bear Butte. Initially, I got a grant from the NEA to do it, and I also have funding from CPB's *Life and Death and Other Matters.* The program is about freedom of religion for our people and will focus on people who believe in this mountain: the different tribes and their concern at how it's being desecrated, the threat of its being used for other than as a place of worship. We will also touch on the surrounding area, the Black Hills. It will be a documentary, but I would like to incorporate in it imagery to convey spirituality.

There are two other projects. One is called *The Great Spirit Within the Hole,* a one-hour film documentary for PBS, funded by CPB. It's in post-production now: we are into our second edit. I am currently writing narration for it. Hopefully the film will be finished by the end of March, and will possibly be aired in the fall. *Great Spirit Within the Hole* is about Indians in prison, and will have music by Buffy Sainte-Marie. It's an upbeat piece about cultural survival and the practice of Indian religion in the prisons. *Indianotions* is a personal documentary, now in the pre-production stage. I received a grant from Film in the Cities to do that. It will address how I see the world around me as a person with one foot in the white world and one in the Indian. And I hope to be *irreverent.*

SOF: Do you personally have visual ideas that you might call a Native American aesthetic?

CSE: I must admit that to some degree I am acculturated, by the fact of what I do. My vision would not necessarily be thought of as Indian, because film and video is not a traditional tool, *versus* pottery, weaving, painting on skins and so on. Of course the way I see and what I can bring to the screen, its pacing, demeanor, approach may reflect Indian attitudes. But to identify it as "Indian" may be difficult, because a lot of other people might say, "I would pick the same approach."

SOF: Would they really, though?

CSE: Maybe they could, but the subtleties of Indian culture would be missed. An example (and this is not so subtle) is a TV program segment I did on a spiritual leader saying a Sioux prayer with a ceremonial peace pipe. I cut it in such a way that the entire prayer in Sioux is in one piece, with cutaways of my subject saying in English what he was saying in Sioux in the prayer. The program director suggested that I cut the visuals to match what he's saying when he is facing East, then show East. In essence, then, I would have chopped up the prayer in pieces. It was as if I took the Lord's Prayer and chopped it all up to fit Indian Television —would a Christian like it? So that kind of sensitivity to Indian culture that is lacking in a non-Indian is there with me, and what is essential to be documented I would understand and bring to the screen. But it wouldn't look as different as a Picasso.

SOF: If you could make any kind of program you wanted, under any conditions, what would it be?

CSE: If I could do a feature-length film that dealt with General Custer from an Indian perspective, and really involve the whole historical era, that's one thing I would really have fun doing. I could hire thousands of Indians...

SOF: Why Custer?

CSE: Because of the educational system here, he seems to stand out in the minds of most Americans as a hero. But General Custer was a son of a bitch, a murderer and an insane person. I would do it in a way that would be very satirical. On the other hand, maybe I'd do it very much like *The Battle of Algiers,* where you felt you were right there in it. But certainly I'd portray how Indian people saw the situation. All the documentation on those episodes comes from the Wester point of view. The Indian point of view is not on paper; it's oral history.

There have been many, many confrontations between Indian people and the invaders, the white people, where the Indians were extremely successful in their battles, and they did it well and with grace. They were defending their home and their people. I would like to do a feature film on the Sioux uprising here in Minnesota in which 38 Indians were hung at once, 119 years ago. Essentially, it was a

continued p. 27

Native American Media Makers at Work

"Filmmaking is a natural extension of my culture. Everything we did was 'show and tell,' using visual image, oral skill and drama."—Phil Lucas

ELIZABETH WEATHERFORD

Until recently, most thinking about Native American involvement in film and video centered on how the "image" of Indians and Eskimos came to be. But over the past 15 years in both the US and Canada, Native Americans have become increasingly active making films and tapes. The following survey focuses on independents and on the organizations engaged either in production or in the development of broadcast media controlled by Native Americans.

The approximately 250 existing American Indian and Eskimo groups continue to maintain a high degree of cultural diversity, even as new groupings form and new identities take shape under the pressure of migration. In addition to Native Americans living on traditional lands, many communities have sprung up in such cities as Minneapolis, Los Angeles and Seattle. These population shifts have in turn generated a demand for different communications systems, both for the specific needs of city-dwellers and for contact between urban and rural areas.

Many independent film and videomakers document Native American cultures, and remarkable works have come both from Native producers and directors and non-Natives. Even work produced by non-Natives tends to rely on close cooperation with Native people—as speakers in documentaries, as consultants and sometimes as tribal groups who commission work. But the question remains: If the media is dominated by non-Native Americans, will the right questions be asked? Will the right people respond? The growth of Native American filmmaking becomes an urgent test of the ability of documentary cinema to expand the paradigms of its language to include the particular results of the particular experiences of Native American people who become filmmakers.

In a recent assessment of broadcast needs, the Native American Public Broadcasting Consortium (NAPBC) found that Native communities and organizations want more complete news coverage of Native Americans as well as more attention to such topics as health and employment. By contrast, most public television stations produce programs on Native American culture. Especially when stressing contemporary life, these works are relevant, but they are primarily *about* rather than *for* Native viewers. Many projects serving Native American needs have been possible only because Native American independents have intended to show a variety of contemporary concerns and have worked for community control of media.



Mark Hoover

Phil Lucas momentarily despairs on the White House lawn during shooting of *Images of Indians*.

INDEPENDENTS

"Filmmaking is a natural extension of my culture. Everything we did was 'show and tell,' using visual image, oral skill and drama. Take a piece of technology and place it between storyteller and audience. It just allows the account to be remembered and a wide audience to see it...None of our Indian traditions need to be lost. But we have to find ways to translate them in *this* world." Phil Lucas speaks eloquently of the appropriateness of filmmaking as *the* expressive medium for a contemporary Native American. Like many of his generation (Lucas is in his early 40s), a primary experience has been boarding school and culture breaking. Lucas, a Choctaw, is now based in Seattle, where he works on a variety of Canadian and American projects, most with Native American subject matter. He produced the first television series concerned with a Native critique to be repeatedly broadcast nationally. Through interviews and excellent film clips, *Images of Indians* analyzed just how the "Hollywood" Indian was created by the film industry. Currently Lucas is working with James Thibaut's production group to prepare a broadcast series based on Dee Brown's *Bury My Heart at Wounded Knee*. He is also in the early stages of making films for a national Canadian Indian curriculum. How does an Indian filmmaker undertake projects? "You become the best 'hunter,'" says Lucas. "You prepare yourself in the best way and then call the work to you."

Other independents also stress serving the interests of contemporary Indians. And they are engaged in more than confronting film stereotypes and romantic or negative image-making. As Sandra Osawa has observed,



Courtesy Matters of Life & Death

I'd Rather Be Powwowing by George P. Horse Capture.

"Our problem is not that we are stereotyped, although this is true. The real problems is that for most non-Indians we are invisible." Osawa, a video documentarian, focuses on contemporary Indians and their experiences in their own and the dominant culture. Recently Osawa has been interested in portraying Indian humor and the tribal council leaders—two subject areas which have been poorly received by the dominant culture. Her scripts are true to Indian sensibility. But her non-Native script readers have insisted that these characterizaions are not "authentic." The contemporary life of Indian people just doesn't seem real in a society inundated with images, which shows how thoroughly the dominant culture controls the criteria for evaluation.

Although the number of independent Indian and Eskimo production companies is quite small, they are powerfully applying Native American experience to films and videotapes. In 1981 the first PBS film with an entire Native American crew was broadcast nationally. Produced by George Horse Capture and funded by the Corporation for Public Broadcasting, *I'd Rather Be Powwowing* follows a Gros Ventre man participating in the fellowship and spiritual revival of a modern powwow. Recent independent Canadian series have ranged from Bob Brant and Geoff Voyce's *Northern American Indian Arts and Crafts* to Simon Brascoupe's *Nouise Kene,* about health care. Along with Osawa's *The Black Hills Are Not for Sale,* Carole Korb's new film on three leaders from northern California (*Again, A Whole Person I Have Become*) and Chris Spotted Eagle's *Celebration* highlight events and attitudes usually absent from the traditional media. Likewise, Edgar Heap of Birds' *Times Square Project* offers a pointed commentary on how Native people experience white culture.

While broadcast television has been a major outlet for Native American media, other institutions provide frequent exposure. The NAPBC makes work available to broadcast TV. The Museum of the American Indian's Film Information Service publishes a catalogue, consults with filmmakers and researchers, and regularly exhibits work. The American Indian Film Festival is held annually in San Francisco. Directed by Michael Smith, the Festival selects outstanding recent fiction and documentary projects concerned with Native Americans, and frequently by Native American filmmakers.

TRIBAL MEDIA

In some circumstances, tribal groups themselves have developed their own audiovisual departments, with productions for tribal or sometimes more public use. Tribal activities range from media departments funded by the tribal government to independents from the tribe organizing their own projects, often as part of curriculum development. The Mississippi Band of Choctaw Indians, for example, received funding under the now-defunct Ethnic Heritage Program of the US Office of Education. In 1982 project director Bill Brescia produced two videotapes about the contemporary tribe and Choctaw traditional arts. For his 1983 project Brescia has gotten high school Choctaws to script and produce their own videotapes.

In Arizona, independent videomaker Victor Masayesva is working in the Hopi community where he grew up to prepare videotapes for the Hotevilla-Bacavi Community School. "Our production here is geared to Hopi people; we try to reach the villages and community centers by airing bits and pieces on an NBC affiliate station in Flagstaff. And we have used Federal funding to develop curriculum materials for the schools." Not only oral history but also reservation health and cultural issues are the themes of the work, most of which are in the Hopi language. The community school, formerly controlled by the Bureau of Indian Affairs, is now governed by a board of community members, giving Masayesva a chance to develop his project. Once funded by the Ethnic Heritage Program, it now operates on a shoestring. Masayesva is convinced that independence from government controls—either Federal or tribal—has allowed his work to develop. One unique future project, for example, requires much community trust for completion: Masayesva would like to document the impact of tourism on the Hopi, and many of the normally reticent elders have agreed to discuss how exposure to tourism affects the way the traditional rituals are now performed.

Probably the best-known tribal video production group is the Ute Tribe Media Department. Under the direction of Larry Cesspooch, the Ute Tribe developed an audiovisual program to record important tribal meetings, workshops and traditional oral histories. The videotape library is extensive, but because of other developments, Ute Media is temporarily not producing new tapes. However, Cesspooch and his staff intend eventually to develop a regional television broadcast facility.

Resources

American Indian Film Festival
255 Valencia St.
San Francisco CA 94103.
(415) 552-1070
Michael Smith, Director

Inuit Broadcasting Corporation
294 Albert St., Suite 300
Ottawa, Ontario K1P 6E6, Canada.
(613) 235-1892
Kendall Lougheed, Director

Museum of the American Indian
Film and Video Department
Broadway at 155th St
New York, NY 10032
(212) 283-2420

Native American Public Broadcasting Consortium
PO Box 83111
Lincoln NE 68501
(402) 472-3522
Frank Blythe, Executive Director

For additional info, see
Native Americans on Film & Video
(Museum of the American Indian: 1981)

NORTHERN PROJECTS

Meanwhile, in Canada, a six-month experiment launched production centers in five Arctic communities, utilizing one CBC satellite and a dedicated staff of Inuit and non-Inuit. Indigenous productions are broadcast five hours a week to over 32 Inuit communities. Broadcasts in the Inupiat language focus on community news, events and Inuit skills. Critics of the project note, however, that CBC has "opened up" the Canadian Arctic to 16 hours daily of programming from lower Canada and the United States (see *FUSE*

magazine, May 1980, "The Inukshuk Project").

While waiting for approval for broadcasting more hours of Inuit programming, the IBC has also carried out a joint production with independent filmmaker Don Snowden. Thirty-two videotapes about Canada's caribou herd and Arctic hunting are being sold for broadcast to the rest of Canada. Thus IBC is giving the non-Native audience access to a more than superficial knowledge of the cultures of Native peoples.

In Alaska, two new satellite-distribution television services serve Native American audiences, but plans for productions by, for and about Native Americans are not a priority. One service has been designed to broadcast to wherever 25 or more people live, which includes numerous Native communities. All programming, however, originates in the lower 48 states. Two public TV stations have more actively addressed themselves to Alaska's Native people, although the Native production staff is limited. KYUK-TV, in Bethel, broadcasts national and local productions. Their daily news program is shown once in English and once in the two Eskimo languages, Yupik and Inupiak. KUAC-TV, in Fairbanks, has produced several series, including a curriculum video project in the Athabaskan language and a public television series on the Koyukon Athabaskan Indians' traditional life.

LOW POWER

The most recent project in the United States concerned with Native American broadcasting is the development of low-power television at Lame Deer, Montana. The Department of Commerce has provided a grant of $198,000 to equip and install a facility by January 1984. Undertaken by Dull Knife Memorial College and the Northern Cheyenne Tribe, the project is directed by Beverly Bad Horse. Technical problems face the project, which is located on the Northern Cheyenne reservation and covers about half a million rugged acres in southeastern Montana. Interestingly, the Northern Cheyenne Tribe is at the center of energy resource development on the northern Plains, and the low-power system is intended to reach not only the entire reservation but boom towns on its periphery. Serving two very distinct audiences will be a challenge for what is undoubtedly the first Native American community to control broadcasting to all communities in its area.

CURRICULUM PROJECTS

In the mid-1970s, several important regional curriculum projects were undertaken by public television, relying on a predominantly Native American consultation and production staff. *The Real People* focused on seven tribes of the Northwest Plateau: Spokane, Colville, Kalispell, Kootenai, Nez Perce, Coeur d'Alene and Flathead. Most of the production staff and crew were Native Americans. *People of the First Light* focused on Indians of southern New England. Both series emphasize contemporary life. *The Mashpee Wampanoags,* for example, shows a scuba diver tending the Mashpee tribe's underwater aquafarm. The series have had two aims: to support young Indians by showing them positive aspects of their culture, and to demonstrate the existence and customs of local Native Americans to a generally uninformed public.

The picture of developments in native American visual media is mixed. New projects and programs are discussed by everyone I interviewed for this report. At the same time, funding problems and the recent loss of major Federal funding sources promise great difficulty for the continued survival of Native American independent productions and educational projects. Community broadcast facilities are just beginning to be developed. Independents who have been working continue, but entry to the field is still arduous. But it's always obvious that too few Native Americans are consistently able to produce. thus the growth of a film language particular to Native American experience is slow—but the growth is there, and I get the feeling that Native American filmmakers are preparing themselves for the many projects which lie ahead. ■

Elizabeth Weatherford is adjunct curator of film and video at the Museum of the American Indian in New York.

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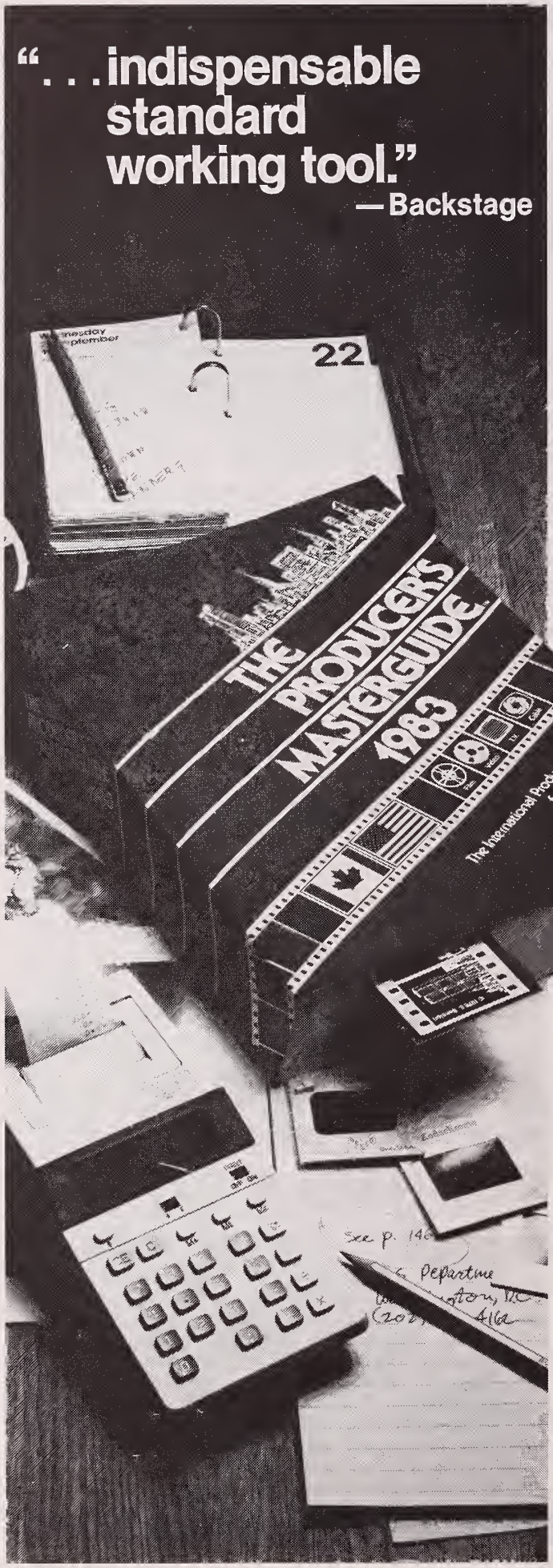
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Self-Expression and States of Repression

A recent conference sponsored by the Museum of the American Indian tackled issues of how to use media for education and cultural survival.

TONY WHITFIELD & MARY JANE SULLIVAN

Within the mass media, conflicts between the dominance of white, marketed society and the traditionally oppressed cultures in America mark pivotal points in the continuation of states of represssion. Exploitation and manipulation of minorities through the constricted images of television and film continue to form the dominant culture's referential understanding of "other Americans." The consequent corruption and simplification of America's myriad realities into a unified system of images has motivated blacks, Hispanics, Asians, women, gays and Native Americans to acquire the technological skills of video and filmmaking in order to explore and defend their individual and collective circumstances. The two-day symposium, *Media Makers,* organized by the Museum of the American Indian at the American Indian Community House gallery in New York City (November 13-14) presented the opinions, insights and attitudes of Native American video and filmmakers on mass media and its use as a tool for tipping the scales in favor of education and cultural survival rather than obliteration.

The Western religious, scientific, economic and philosophic concepts that underpin white cultural superiority have attempted to force Natives to deny their history; that is to say, "acculturate," accept isolation tantamount to burial on reservations or face relocation due to the seizure of their lands by governmental or corporate bodies. For the Indians,

"For primal peoples. . . the relationship between experience and expression has remained so direct and spontaneous that they usually do not possess a word for art. They do, however, possess a concept for living which, in Western interpretation, might seem like art." —Jamake Highwater, The Primal Mind

however, the sovereignty of the land remains unquestionable. It shapes their identity and their history, and is the material key to spiritual survival. The fate of the land became a crucial thread of the conference, weaving together the goals and practices of Indian media producers from widely varied tribal, political and professional backgrounds. Spirituality and harmony with nature in crisis bind the works shown and act as the political bedrock which motivates much of Native American production. Fast pace and quick edits seemed to be unacceptable esthetic solutions, along with the personality showcase format.

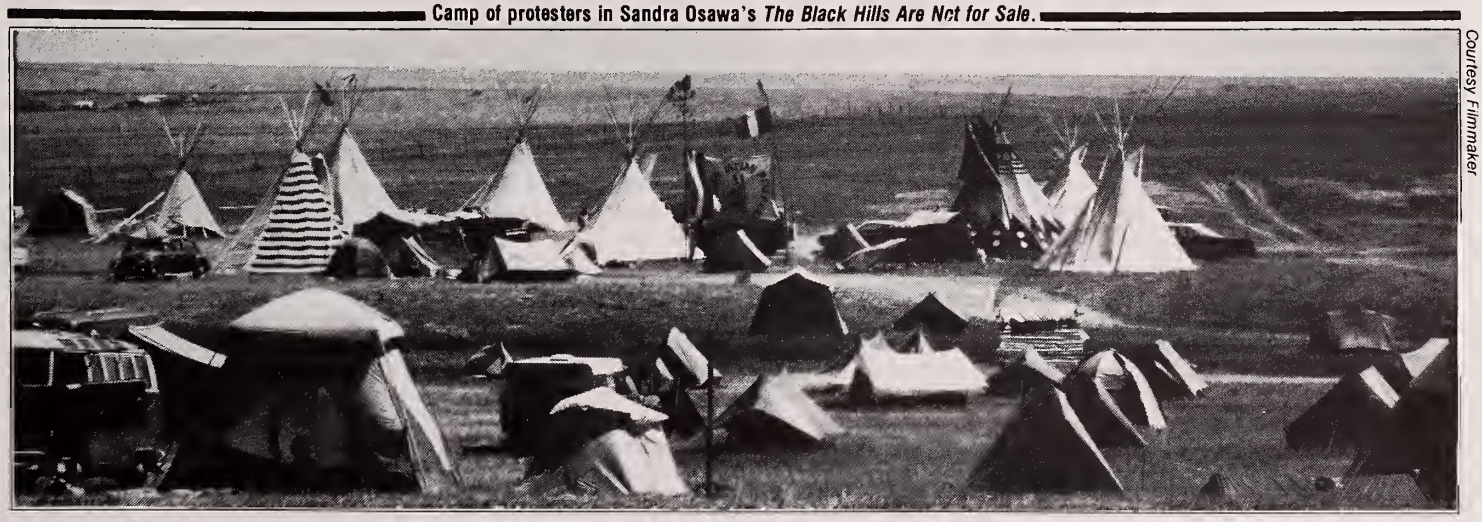
SPIRITUAL & SECULAR TAPES

Tapes responsive to tribal variations in custom and historical circumstance were shown on both days of the symposium, as well as at screenings the following weekend at the Museum of Natural History. Most of the tapes aimed either to educate viewers in aspects of traditional Indian life or to shed light on contemporary conditions that are left unexamined in the daily media blackout on minority issues. In the first category, stylistic differences ranged from the almost real-time recording of an intricate Cree craft in *Beavertail Snowshoes* (1981, Todd Crocker and Henri Vaillancourt) to Wolf Tirado and Jackie Reiter's *The Guambianos* (1977), a gorgeous film transfer of oddly iconic imagery capturing the ceremonies and chores of a Colombian native community on its traditional lands. In contrast, Hector Galan punctuates *End of the Road* (1981) with the community discussing the Pueblo sacred tradition of running and spirituality as a quotidian native reality.

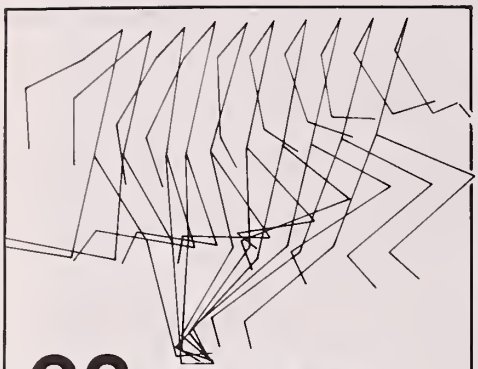
Many tapes delved into contemporary Indian political circumstances: Sandra Osawa's *The Black Hills Are Not for Sale* (1981), *My Father Calls Me Son: Racism and Native Americans* (1975) by David Fanning and *They Never Asked Our Father* produced by Alaska's KYUK-TV in 1975. These works bring Native American Media artists into direct conflicts with the dominant superstructure.

Black Hills deals with corporate and government activities to gain control of the energy resources of one of the holiest places on earth for the Indian. Osawa was told by an LA producer that her tape was "too volatile; you're not history yet." While the abbreviated version of her original project bends over backwards to avoid polemics and

Camp of protesters in Sandra Osawa's *The Black Hills Are Not for Sale.*



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rhetoric, it zeroes in on exploitation as a principal by-product of the capitalist mentality; all other perceptions of reality are fated for extinction or "history." *My Father Calls Me Son* deals with racism and pressure on Indians to conform to white norms. *They Never Asked Our Fathers,* on the other hand, outlines the impact of 50 years of US government policies on the Yup'ik Eskimos on Alaska's Nunivak Island.

MEDIA: POLITICS & PROSPECTS

As for the discussions, the first day of *Media Makers* was organized around the subject of media as a community organizing tool. Addressing the issue was a panel made up of Peggy Barnett (International Indian Treaty Council), Tony Arkeketa (Tulsa Native American Coalition), Lillian Jimenez (The Film Fund), Rudy Martin (American Indian Community House), George Stonefish (WBAI-Pacifica Radio), John Wicklein (Corporation for Public Broadcasting) and Tom Beaver (WCCO-TV, Minneapolis). "We look at the Western hemisphere as our community," said Barnett, representing the activist and internationalist voice of the ITTC. While Barnett's hemispheric vision may seem pragmatically untenable, it does indicate the scope of the "invisible" Indian comunity and the garguantuan task facing Indian media producers. The panel quickly focused on the fundamental necessity not only of educating the general public to the realities of Indian life, but also of alerting the Native community to specifics of their shared oppression. Stonefish underlined the mainstream media's demand (specifically radio's) for a soft-pedaling of Indian concerns due to a general ignorance of Indian circumstances.

Naturally, television and film as major offenders also came under fire. In response to charges of racism, Wicklein noted that 30% of CPB's budget was earmarked for minority programming and expressed his desire to do a series on Pre-Columbian civilization—a liberal twist to the claim that the "only good Indian is a dead Indian." The fact remained, however, that of the more than 240 Indian subjects submitted to CPB last year, four were chosen for which funds were never allocated from an earmarked million-dollar budget. One project on the Northern Cheyenne reach the script stage only to be rejected.

Wicklein responded that Indians should simply continue to send proposals. In spite of the absence of Natives on review panels and the grave limitations of public knowledge, the responsibility for miraculously entering the mainstream is thrown back to Native producers, only a handful of whom are employed regularly by commercial media. Nevertheless, strategies for countering commercial formats were mulled over in discussions of "fine-tuning"—*i.e.,* Geraldo Rivera-type journalism personalizing the political into humanized fare fit for middle American consumption. It was clear to all concerned, however, that "other" voices, when confronted with the corporate, would give way on the airwaves.

COMMUNITY APPROACH

Agreeing that radical changes vis-a-vis Indian presence in television and film are necessary, Jimenez stressed film and video as community tools, not mere stumbling blocks to a solution. "Media should be about people empowering themselves, gaining strength out of their situations," she stated. Organizations such as Full Circle, a California production collective which presented its hour-long docudrama on forced relocation, *Wrong Side of the Fence,* have warehoused over 500 hours of broadcast-quality tape as reflective source material. The American Indian Information Center at IITC has also established a research /resource library for video, and accepts original work. Working in conjunction with ITTC and the American Indian Movement, Juan Aguilar and other producers have recognized video's potential as an organizing and educational tool for isolated Indian communities. They too are stockpiling miles of tape.

Ottawa filmmakers Simon Brascoupe and Todd Crocker (Trust for Native American Cultures and Crafts), along with Massachusetts independent Russell Peters, Seattle-based videomaker Sandra Osawa, Minneapolis filmmaker Chris Spotted Eagle and New York filmmaker George Stoney made up the second day's panel on the role of the independent. All, naturally, bemoaned the independent's common problems of funding and distribution and the resulting threat of aesthetic compromise. Compounding these difficulties, racism in the media not only limits access but seriously narrows the possibilities of even assembling a native prduction crew. The Catch-22 is that producers concerned with employing Indians must constantly be involved in the training process thus slowing their production. Even with skills at their fingertips those trained are released in a land of little opportunity. The maintenance of ethical standards, whereby Indian subjects are at least paid for their appearance in independent works, adds to the strain on limited and often speculative budgets. Nevertheless, each producer agreed that these standards have been made obligatory not so much by Indian demands for compensation as by a need for reversal of customary exploitive practices.

Although the concept of video as a means of "preserving" Indian culture was acknowledged as a delusion, the medium was generally perceived as not only a recording device but also a means of extending traditions. Osawa and others voiced an urge to move beyond cultural reclamation to the freedom to express a vital native vision. ■

Mary Jane Sullivan is a poet and video artist who is on the editorial board of Win magazine. Tony Whitfield writes most often for Fuse and Alive, and is performance curator at the Just Above Midtown gallery in Manhattan.

FESTIVALS

Moscow: Behind The Celluloid Curtain

WENDY LIDELL & WILL ROBERTS

The Moscow International Film Festival is without a doubt unique among international festivals. Running from July 7th until the 21st, the 12th biennial gathering listed films from some 100 countries in the competition, and over 600 films within the larger general framework of the festival.

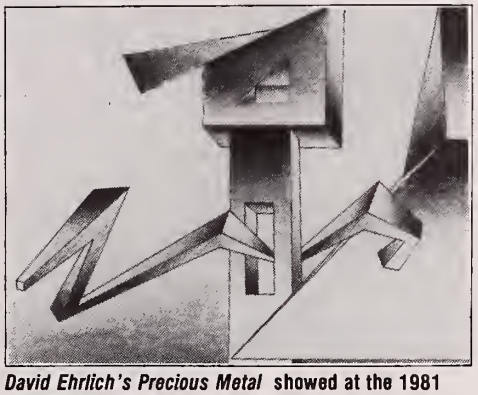
Security is tight at the Hotel Rossia in Moscow. It is the largest hotel in the world, with accommodations for 6,000 people, a first-class rating, restaurants, swimming pools, and some of the best theatres imaginable. Hundreds of interpreters filled the lobby awaiting festival guests. Each invitee is provided not only with an interpreter, but also with hotel, food, entertainment—and if they wish, following the festival, a free trip to any one of eleven cities for a week's visit. Few festivals in the world are as well organized and none so generous. Numerous tours of Moscow sights were conducted for participants, and red-carpet caviar parties were given by the embassies, delegates and studios represented.

The main theatre at the Hotel Rossya has 3,000 excellent seats for screening the feature film competition. Each seat has an armrest; when pulled up it reveals an earphone and nine channels which provide synchronous translations in all major and some minor languages. Translations are excellent, and the range of cultural material programmed in the festival's multiple halls is vast.

The theme of the festival is "for humanism in cinema art, and peace and friendship among nations." The entry regulations are strictly observed and only one feature film from each country is allowed into the competition. There are extensive information and out-of-competition sections, however, providing an opportunity for greater national participation, as well as competitions for shorts and children's films. Participating American independents have included Alan Francovitch, who reportedly sold *On Company Business* to Soviet TV as well, and David Ehrlich, whose short, *Precious Metal,* was screened in 1981.

The official American delegation is organized by the Motion Picture Association of America (MPAA), which has not traditionally entered great American films into the competition. The 1981 entry was *Victory* by John Huston. Remember that one? MPAA chief Jack Valenti, invited to lead the American delegation in 1979, sent a surrogate who told the Soviets they wouldn't allow Soviet films in the US unless the Soviet Union agreed to buy $2 million worth of American film product!

Also attending in 1979 were King Vidor and Francis Ford Coppola with *Apocalypse Now* which attracted great attention not only due to its subject matter, but because his earlier *The Godfather* was one of the most popular films in Eastern Bloc countries.



Courtesy Filmmaker

David Ehrlich's Precious Metal **showed at the 1981 Moscow Film Festival.**

In 1981, the head of the American delegation was Fay Kanin, President of the Academy of Motion Picture Arts & Sciences (AMPAS). Serving on the jury was Jay Leyda, well-known author and film critic, and covering the event for the American press was *Variety* correspondent, Gene Moskowitz. The festival guests routinely dined together, and the American delegation was strategically placed in the midst of the third world delegation in the dining room by a diplomatically optimistic maitre d'.

If you wish to enter the Moscow film Festival, it is advisable to contact the Soviet Embassy rather than attempting to reach Moscow directly by either phone or letter. Many filmmakers have had great difficulties for no apparent reason. 16mm films are apparently accepted in all sections except the feature competition. Applications are due in early April and prints by June 1. Contact: Anatoly Dyuzhev, Cultural Attache, or Alexander Druzhinin, Press Attache, Soviet Embassy, 1125 16 Street NW, Washington DC 20036, phone Dyuzhev at (202) 347-1355 or Druzhinin at (202) 587-8769.

Will Roberts is a filmmaker based in Athens, Ohio. He made the award-winning films Men's Lives and Between Men; his current project is a film biography of Dean Reed, an American singing star popular in Russia.

Sinking Creek Is Nashville's Biggest Hit

The key to Sinking Creek is in its title: It is dubbed a "Film Celebration" rather than a festival, and co-directors Mary Jane Coleman and George Griffin work very hard to create an event that truly celebrates the state of independent film art. As in the past, the 1983 Celebration will include screenings of all award winners, one-person shows and retrospective presentations by visiting filmmakers and scholars, and workshops in analysis and production. But the most striking aspect of Sinking Creek is the infectious spirit of enjoyment that surrounds all of these events. Make just one trip to the Celebration, and I can guarantee that you will find yourself being drawn to Nashville every June.

All films submitted for competition are judged by an independent panel in mid-May. The films are divided by the filmmaker's level of experience, rather than by genre, into three categories: young filmmakers (elementary through high school), college students and independents. Each judge is free to distribute his or her share of approximately $6,000 among the films chosen for showing during the festival. All films shown are cash award winners; in past years this has meant a slate of 50-60 films, or about 20% of the total number entered for consideration. In addition, the John Hubley Award of $100, donated by Faith Hubley in recognition of Sinking Creek's commitment to animation, will be given to the best animated film that deals with a social or political theme. Filmmakers have been pleased by the promptness with which their films and awards have been returned.

The same kind of consideration is extended to those filmmakers who are able to attend the Celebration. The Vanderbilt University campus presents an ideal location: the facilities of the Sarratt Student Center are well-equipped, and campus dormitories provide suitable housing at a very reasonable cost. The Celebration attracts a large number of filmmakers, educators and distributors. There is always an especially large contingent of Southern independents, for whom Sinking Creek has become the site of an annual reunion.

Sinking Creek offers a variety of activities designed to appeal to veteran and novice filmmakers alike. In addition to screenings and workshops, there will be a dozen presentations by visiting filmmakers. Directors Coleman and Griffin manage to put together a program that reflects the diversity of contemporary film production while providing necessary historical perspectives. Past guests have included Willard Van Dyke, D.A. Pennebaker, Doris Chase, Stan VanDerBeek , Claudia Weill, Mary Beams, Al Jarnow and Anita Thacher.

The 1983 Celebration will take place June 14-18 at Vanderbilt University, Nashville, Tennessee. Entry is restricted to 16mm films of up to 60 minutes; fees range from $5-$20.

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Courtesy Festival

Deadline: May 10. For an official entry form and more info, write: Sinking Creek Film Celebration, Creekside Farm, Route 8, Greeneville TN 37743; (615) 638-6424.

—*Marc Lenzini*

Marc Lenzini is a teacher and freelance writer in Boston. He has attended the Sinking Creek Celebration as film student, reviewer, distributor and guest lecturer, and has just been invited to judge in 1983.

Prestige Showcase At Locarno

"We hope that Locarno is and will remain that privileged place where one has the pleasure to come to appreciate a film, and to engage in true and fruitful dialogue with its author." These words appeared in Locarno's catalogue two years ago, and are echoed in director David Streiff's enthusiastic search for films, which takes him all over Europe, to China and to New York. Explains Streiff "We want to help independent cinema all over the world. We are looking for new forms and especially new authors. We want films that are not too conventional but not too experimental. We look for good production values but we are not flirting with the big movie industry."

American entries in the 1982 competition were *Hammet* by Wim Wenders, *Forty-Deuce* by Paul Morrissey and *Melvin and Howard* by Jonathan Demme. No awards, however, were given last year by a reportedly dissatisfied jury. But even if you don't win a Golden Leopard, participation in this, the oldest festival in Euorpe, will expose your film to the approximately 200 critics in attendance—most but not all of them from Switzerland and other parts of Europe. Coverage is facilitated by numerous press conferences, and networking is reportedly encouraged by parties and banquets. A sidebar market also takes place ($100 participation fee and open to all), and Swiss film distributors attend the festival, but big business is not made in Locarno. The event is primarily a high-prestige showcase which also qualifies your film for entry in the Academy Awards competition. Filmmakers are invited to attend and offered hospitality.

Festival programs include the Competition, information sections and retrospectives. Only feature films not previously shown in Switzerland are invited; all participating films must be subtitled in French. For complete entry info, see the ad on page 5. —*W.L.*

A Dutch Treat at World Wide Video

The first video festival held in The Hague last year was by all accounts a big success. Hundreds of tapes in all genres were screened for an enthusiastic audience in a large multi-tiered screening space called the Kijkhuis. The name World-Wide was unfortunately something of a misnomer, since the tapes came predominantly from Holland and the US, with some selections appearing from Japan, France and Germany. The festival director attributes this to lack of money for translation, and offers no immediate solution for the coming year. Since most *Nederlanders* speak English, this did not deter American representation, including tapes by Wendy Clarke, Julie Harrison, Peter D'Agostino, Steina Vasulka, Nam June Paik, Stan VanDerBeek, Skip Blumberg, Antonio Muntadas, Juan Downey and many others.

A handsome catalogue in both Dutch and English is produced, and a $50 screening fee is paid to all artists included in the five-day show. The Kijkhuis is also a tape distributor (although the market is admittedly very small) and they exhibit tapes all year round, so one is in effect entering more than a festival. Last year four video artists participating in the festival were invited back to The Hague to produce a tape at a closely associated production house down the block called Meatball. The artists selected were Lydia Schouten from the Netherlands, Marie-Jo Lafontaine from Beligum, Va Wolfl from Germany and Dalibor Martinis from Yugoslavia.

New York-based videomaker Julie Harrison, one of the few artists to attend the event last year, reports that a good time was had by all. The city's mayor opened the event and press coverage was voluminous, if local. Some festival selections were also screened in Amsterdam during the week, making for additional publicity.

The 1983 Festival dates will be Sept. 6-11. The Festival selection team will be traveling extensively this year in search of the best available material. Deadline: Apr. 10; no entry fee required. Tapes in ¾" U-matic may be sent to World Wide Video c/o FIVF, 625 Broadway, New York NY 10012; entries may also be sent directly to the Kijkhuis at Noord-

einde 140, 2514 GP, Den Haag, The Netherlands; Tel: 070-651880. —*W.L.*

PhilaFilm's Good Intentions Aren't Enough

If intentions were reality, the Philadelphia International Film Festival would be a dream come true for minority independents. Founded in 1975 as a forum for the exhibition and promotion of Third World cinema, the Festival offers a competition with cash prizes, seminars, information screenings and a film market. Unfortunately, producers have reported badly attended screenings, trouble getting their prints back and a 10% commission due on any sales made at the market.

While it is generally the opinion of those familiar with the festival that it has left unfulfilled the very ambitious program its literature proposes, they also acknowledge that its problems are due to insufficient funding rather than bad faith. Says Marge Myers of the Pennsylvania State Council of the Arts, "They are genuine in their effort to reach minority audiences and independents, but they have had difficulty in generating the resources necessary to accomplish their goals."

Group Shipments

If three or more film/videomakers plan to enter the same foreign festival, FIVF can arrange a group shipment, thereby saving you money! What you must do is drop us a note telling us what festival you are planning to enter, and if we get enough interest in one, we will call you.

Executive director Lawrence Smallwood has been unavailable for comment, but festival chair Larry Chapman, who joined the organization during last year's event, conceded that it "was not as well publicized as it could have been." He said they recognized this shortcoming, and "as for getting people, we're going to try a lot harder this year." He also said they had received 25% more funding for this year, with which they plan to hire a full-time festival manager. They also plan to hold the festival in one centralized site, instead of three separate theaters as in the past.

With these additional resources, the Philadelphia Int'l Film Festival could grow into a major venue for independent and minority film and videomakers. Smallwood seems to be a visionary with big ideas for the future of socially and politically conscious media. The road chosen, however, is a difficult one, and he will need the support of like-minded people in the community.

The festival takes place in July. Entries in all genres and formats (including video) are invited. Entry fees, ranging from $25-100, appear somewhat high, but it should be noted that in the attempt to reach minority audiences in the Philadelphia community, no admission fees are charged. Entry deadline: June 1. Contact: Lawrence Smallwood or Larry Chapman, IAMPTP, 1315 Walnut St., Ste. 320, Philadelphia PA 19107; (212) 732-9222. —*W.L.*

IN BRIEF

This month's additional Festivals have been compiled by Amanda M. Ross and Wendy Lidell with the help of Gadney's Guides and the FIVF files. Listings do not constitute an endorsement, and since some details change faster than we do, we recommend that you contact the festival for further information before sending prints or tapes. If your experience with a festival differs from our account, please let us know so we can improve our reliability.

Domestic

● *AMERICAN MEDICAL WRITERS ASSOCIATION (AMWA) FILM FESTIVAL* October, established 1974. Attempts to improve medical communication through review of outstanding medical films. Entries must be in 16mm, made within previous 5 years. Categories include: professional, lay, documentary, TV news/editorial or dramatic. Plaques awarded. Entry fee: $5. Deadline: May 15. Contact: AMWA Film Festival, 5272 River Rd. Suite. 370, Bethesda, MD 20016; (301) 986-9119.

● *BLACKLIGHT,* July, a festival of black international cinema, held for first time last year in Chicago. Several independent British films premiered; American works included *Ashes and Embers* by Haile Gerima, *A Different Image,* by Sharon Larkin & *Grove Music* by Henry Martin. Festival Director Terry White estimates between 75 & 100 people attended screening over 9 evenings. A features competition will be added this year, awarding $1,000 for best feature. Shorts & features in 16mm invited for entry by May 31. Contact: Terry White-Finister, Blacklight, 7321 South Shore Dr., Chicago IL 60649; (312) 768-5157.

● *MARGARET MEAD FILM FESTIVAL,* Sept. 12-15. Sixth annual anthropological fest will be held at American Museum of Natural History in New York. [For more info see "Exploring New Terrain..." *The Independent,* Jan/Feb '83.] Deadline: May 1. Contact: AMNH, Education Department, Florence Stone, Festival Co-Chair, Central Park West at 79th St. New York NY 10024; (212) 873-1300.

● *NEW ENGLAND ARTIST FESTIVAL AND SHOWCASE,* June 4-5, New England's largest multi-arts gathering. Over 400 visual artists & filmmakers will participate in the event, with an estimated audience of 15,000. Independent & student filmmakers from New England may enter 16mm or Super-8 films. Deadline: Apr. 22. Contact: AES-Festival, Division of Continuing Education, University of Massachusetts, Amherst MA 01003; (413) 545-2360.

● *PSA—MPD AMERICAN INTERNATIONAL FILM FESTIVAL,* August. Established in 1928 to recognize young filmmakers. Entries may be in 16, Super-8 or 8 mm, made by amateurs., students or professionals. Maximum length: 30 min. Categories include scenario, documentary, experimental, travel, humorous and nature. Cash awards of $1000 are given. Entry fee: $5-7. Deadline: May 15. Contact: Photographic Society

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PRINCIPLES & RESOLUTIONS OF THE ASSOCIATION

●

AIVF FOUNDING PRINCIPLES

1. The Association is a service organization of and for independent video and filmmakers.

2. The Association encourages excellence, commitment and independence; it stands for the principle that video and filmmaking is more than just a job—it goes beynd economics to involve the expression of broad human values.

3. The Association works, through combined effort of membership, to provide practical, informational and moral support for independent video and filmmakers and is dedicated to ensuring the survival and providing support for the continuing growth of independent video and filmmaking.

4. The Association does not limit its support to one genre, ideology or aesthetic, but furthers diversity of vision in artistic and social consciousness.

5. The Association champions independent video and film as valuable and vital expressions of our culture and is determined, by mutual action, to open pathways toward exhibition of this work to the community at large.

●

AIVF RESOLUTIONS

1. To affirm the creative use of media in fostering cooperation, community & justice in human relationships without respect to age, sex, race, class or religion.

2. To recognize and reaffirm the freedom of expression of the independent film and videomaker, as spelled out in the *AIVF* principles.

3. To promote constructive dialogue and heightened awareness among the membership of the social, artistic and personal choices involved in the pursuit of both independent and sponsored work, via such mechanisms as screenings and forums.

5. To continue to work to strengthen *AIVF*'s services to independents, in order to help reduce the membership's dependence on the kind of sponsorship which encourage the compromise of personal values.

of America (Motion Picture Division), James Meeker, Chair, 1329 Hilltop Dr., Milan IL 61264; (309) 787-1291.

● *SAN FRANCISCO GAY VIDEO FESTIVAL,* sponsored by Frameline, request entries in ¾" and ½" VHS (no Beta). Gay theme & subject matter *not* important, as each production is judged on own merits. Shorts encouraged. Exposure on Bay Area public access cable system very likely; entrants should indicate whether they are interested in cableplay. Deadline: Apr. 20. Contact: John Canaly, 182-B Castro St., San Francisco CA 94114; (415) 861-0843.

● *SAN FRANCISCO INTERNATIONAL LESBIAN & GAY FILM FESTIVAL,* June, established



Pink Triangle Collective

In Nazi Germany, homosexuals were rounded up and forced to wear pink triangles. Shown at the 1982 SF International Lesbian & Gay Film Festival, *Pink Triangles* was made by a collective.

in 1976 to showcase films by & about gays. Frameline, the sponsor, estimates festival attendance at about 1,000. Entries may be Super-8, 16 or 35mm; feature or independent short. Cash awards given. No entry fee; entrant pays return postage. Deadline: May 15. Contact: Framline, Michael Lumpkin, Director, 150 Eureka St., San Francisco CA 94114; (415) 864-5164.

● *WORKS BY WOMEN,* mid-October, sponsored by Barnard College to show what women are doing on film & tape. Entries may be in any genre in 16mm or ¾" videotape. No awards given, but festival does pay rental fees to selected films/tapes. No entry fee. Deadline: May 1. Contact: Gareth Hughes, Wollman Library, Barnard College, Columbia University, 606 West 120 St., New York NY 10027; (212) 280-2418.

Foreign

● *AGE D'OR PRIZE,* July. Established 1973 to honor fiction films demonstrative creativity & spirit comparable to Bunuel's *L'Age d'Or.* Sponsored by Royal Film Archive of Belgium & supported by Belgium Film Museum. Entries may be in 35 or 16mm; minimum length 60 min. Films must have been completed within past 2 years & unreleased in Belgium. Cash awards given. No entry fee; entrant pays postage. Deadline: May. Contact: Royal Film Archive of Beligum, Jacques Ledoux, Curator, Palais des Beaux-Arts, 23 Ravenstein, 1000 Brussels, Belgium; Tel: 513 41 55.

● *BULGARIAN INTERNATIONAL FESTIVAL OF COMEDY & SATIRICAL FILMS,* May; established 1981. Attempts to stimulate interest in films dealing with humor & satire. Gauges, awards, entry fees not specified. Deadline: May. Contact: House of Humor & Satire, Stefan Furtounov, Director, PO Box 104, 5300 Gabrovo, Bulgaria; Tel: (066) 2 72 29; 2 93 00.

● *COTE D'AZUR INTERNATIONAL AMATEUR FILM FESTIVAL,* June, 5 days. Entries, by amateurs only, must be in 16mm; maximum length of 20 min. Various prizes awarded. Contact festival for entry fees. Deadline: April-May. Contact: Jean Ducoeur, President, 14 Rue d'Alsace-Lorraine, 06000 Nice, France; Tel: (93) 88 61 64.

● *INTERNATIONAL FESTIVAL OF ECONOMICS & TRAINING FILMS,* November. Sponsored by Free University of Brussels, Cercle Solvay & Union of Commercial Engineers. Super-8, 16mm & videotape accepted. No entry fee; entrant pays all postage. Deadline: May. Contact: Didier Cloos, President Cercle Solvay, Avenue Franklin Roosevelt 48, B-1050 Brussels, Belgium; Tel 02-6490030, ext. 2528.

● *LA ROCHELLE FILM FESTIVAL,* June-July. Established 1973 to promote noncommerical films which depict contemporary views of film art. Entries may be in 35 or 16mm. Not previously shown in France. No entry fee; entrant pays postage. Deadline: May. Contact: Jean-Loup Passek, Film Section Director, 4 rue de la Paix, 75002 Paris, France; Tel; (1) 260-72-21, 296-23-44.

● *MEDIKINALE MARBURG INTERNATIONAL COMPETITION FOR MEDICAL FILMS,* July, sponsored by German Green Cross. Recent documentaries in 16, Super-8 or 8mm on medicine, medical research, teaching & public health must have been released within previous 3 years. Awards given. Contact festival for entry fees. Deadline: May. Contact: German Green Cross, Dr. H. Schreiner, Director, Schuhmarkt 4, D-3550 Marburg-Lahn, West Germany (FRG); Tel; 6421-24044.

● *ODENSE FILM FESTIVAL,* July 31-Aug. 6. Held in the hometown of Hans Christian Anderson, festival invites films that uphold his spirit: "films of all kinds provided they emanate from & radiate an original & imaginative sense of creative delight." Categories include avant-garde, abstract, experimental, surrealistic & underground. Entries must be under 60 min. & completed since Apr. 30, 1981. Permission to show film on Danish TV (for payment) must accompany entry. Two cash prizes of $5,000 & $2,500 awarded; selected directors invited to attend at festival's expense. Deadline: May 1. Contact: Odense Film Fest, Vindegade 18, DK-5000 Odense C, Denmark; Tel: 9-13-13-72 ext. 4299.

● *TOULON INTERNATIONAL FESTIVAL OF MARITIME & SEA EXPLORATION,* May. Entries must deal with industrial, naval, travel, research, biology, archaeology, geology, marine ethnography, sea sports etc. Films may be 35 or 16mm; feature or documentary. Modest cash prizes awarded. Deadline: May. Contact: Secretariat of the Festival, 14 The Peiresc, 83000 Toulon, France.

● *WELLINGTON FILM FESTIVAL,* June. Open to all entries in 16 & 35mm. Especially interested in shorts & features unlikely to be seen in New Zealand (they scout other festivals looking for interesting new work). Estimated attendance: 25,000. Cooperative with filmmakers & grateful for good

material. The enterprising filmmaker advises informing New Zealand TV that your film will be at the festival, & giving them permission to videotape your print while it's there. This would save a great deal of time & trouble; broadcast licensing may be negotiated later. Local TV contacts: Barry Parkin, Head of Program Purchasing , or Jane Wrightson & Ray Ferris, Program Purchasing Agents, Television New Zealand, Avalon TV Centre, PO Box 30945, Lower Hutt, New Zealand. No entry fees; entrant pays all postage. Deadline: May 31. Contact: Bill Godsden, Director, Wellington Film Festival, PO Box 9544, Courtenay Place, Wellington, New Zealand.

● *CORRECTION:* We apologize to the Ann Arbor Film Festival, whose entry fee was erroneously listed in the Jan/Feb issue as $125 instead of the more reasonable and real figure of $15. We hope this did not seriously affect the response from our readers. ■

Spotted Eagle continued from p. 16

massacre of Indian people. I think the way the whole situation occurred and why they were massacred would make a dramatic film.

SOF: These projects sound like they are all political.

CSE: Yes. The kind of films I do would have social/political ramifications even if done as satire or tongue-in-cheek or documentary or whatever. I feel strongly that a film should have some redeeming matters in it. However they are made, films should improve attitudes and the quality of living and relationships between people. That's what the world is about; if there aren't any people, what are we here for anyway? ■

Ex-AIVF staffer Suyapa Odessa Flores is now working in media in Minneapolis,

AIVF NOTICES

***NOTICES** are listed free of charge. AIVF members receive first priority; others included as space permits. Send notices to THE INDEPENDENT c/o FIVF, 625 Broadway, 9th Floor, New York NY 10012. For further info, call (212) 473-3400. Deadline: 8th of second preceding month (e.g. April 8 for June). Edited by Mary Guzzy.*

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● *FOR RENT:* Panasonic 3990 low-light camera, Sony VO-4800, 4 BP-60 batteries, 5" monitor w/ battery, fluid-head tripod, Sennheiser mic, lav, Smith Victor lights, cords & accessories, very portable. $225/day w/ operator. Contact: Alan/Caryn, (212) 222-3321, NY.

● *FOR SALE:* 16mm film stock, 8 rolls 7241 color reversal $25/400' roll; 16 rolls 7242 color reversal, $30/400' roll. Contact: Mary, (212) 239-0422, NY.

● *FOR SALE:* Upright Moviola, model UL-20CS, $2000; Moviola jr. table editor, model M-79 w/ 3-under magnetic heads, $950; 1 pr. Moviola rewinds, model WA-16, $85; Laumic editing table w/ light well & drawer, $150; low editing chair w/ casters, $25; high editing chair, $65; F/B Ceco pro jr. tripod w/ friction head, aluminum triangle & fiber case, $150. All excellent condition. Contact: Dark Horse Films, PO Box 982, 213 Elm St., Montpelier VT 05602, (802) 223-3967.

● *FOR SALE:* Eclair ACL, 12-120 Angenieux lens, 2 200' mags, pilot-tone & crystal synch, Anton Bauer battery & charger, cables, handles, case etc. $4250 or best offer. Contact: Howard, (312) 465-2829, IL.

● *FOR SALE:* ½-hr. & 1-hr. used ½" reel-to-reel videotapes, $2/ea.; minimum purchase 20 tapes. Call: (212) 233-5851, NY.

● *FOR SALE:* 16mm Beaulieu, 2 lg. battery hand grips, brand new 200" mag, synch generator, AC adaptor, charger, 12-120 Angenieux zoom w/ shade & electronic power zoom attachments, tiffen filters, proxars. All mint condition. Sacrifice at $1450. Contact: Laura, (212) 586-7635, 569-7877, NY.

● *FOR SALE:* Moviola flatbed M77. Good condition, recently overhauled. $5000. Contact: JoAnna Allen, Varied Directions, (207) 236-8506, ME.

● *FOR SALE:* 16mm Bolex reflex body, $250. H-16 Bolex body, $75. Zoom lens, Pan Cinor 17-85, Rx viewing, RF, $200. Angenieux, f0.95,Rx or C, 25mm, $200. 150mm Bell & Howell tele, Rx or C f4, $75. 25mm Switar fl. 4, Rx, $75. 10mm Switar fl.8, Rx, $75. 13mm fl.5 long barrel WA, $50. Spectra pro meter, all attachments, $100. Weston meter, cine still, direct reading, $50. 16mm editor, $50. Tripod, quickset, 9-ft. elevation, $70. Portable light, battery w/ 1-hr. charge, $100. Contact: NY Filmmakers Workshop, PO Box 40, NY NY 10038.

● *FOR SALE:* JVC ¾" VCR CR 6100, Sony 3450 camera w/ Newvicon & CMA, Sony Segia. Call: Mike Agat, (518) 474-2218, 462-5002, NY.

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● *FOR SALE:* Sony VP 2011, ¾' cassette recorder, one owner, excellent condition. Call: Julie, after 6 pm, (914) 682-8619, NY.

Conferences ● Workshops

● *CHICAGO AREA FILM & VIDEO NETWORK CONFERENCE:* first working conference in Chicago to address problems of funding, distribution, exhibition, equipment access, TV sales & other issues shared by independent community. Larry Sapadin of *AIVF* to speak at conference. Sat. Apr. 2, Chicago Cultural Center, 78 East Washington St., Chicago, IL, (312) 527-4064, 744-8944.

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● *12th ANNUAL SUMMER INSTITUTE* at Visual Studies Workshop, June 27-Aug. 5. 25 intensive one-week workshops in photography & related media. Includes variety of photography seminars & process workshops, printing/book arts, history, criticism, museum studies & video. Brochure available. Contact: VSW, 31 Prince St., Rochester NY 14607, (716) 442-8676.

● *ATLANTIC PRODUCTIONS* announces 6th annual Chinsegut FIlm/Video Conference, May 4-8, Redington Beach, FL. Encouraging healthy interchange between film & video artists in non-competitive atmosphere, conference will present full spectrum of regional & national film/video work. Emphasis on performance, personal cinema, events & non-ordinary projection. Symposium on Southern documentaries will be presented. Accommodations: $32/night (double). $20 conference registration fee. Contact: Atlantic Productions, 1508 Park Circle, Tampa FL 33610, (813) 932-5149. Reservations: Tides Motel & Bath Club, N. Redington Beach, St. Petersburg FL 33738, (813) 391-9861.

● *WORKSHOPS AT COLLECTIVE FOR LIVING CINEMA:* 'Animation Techniques,' Apr. 24 & 30, May 1 & 7, 12-6 pm. Experimental & traditional techniques demonstrated. Each student will conceive, draw & photograph animation pieces. Film & equipment provided. Limited to 12 students; $80 fee. Gary Martin, instructor. 'Filmmaking Basics in Super-8,' Mon. & Wed., Apr. 18-June 1, 7-10 pm. Includes technical & aesthetic instruction. All equipment provided; S-8 cameras available to students during entire course. Limited to 10 students; $150 fee. John Murphy, instructor. Contact: CLC, 52 White St., NY NY 10013, (212) 925-2111.

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● *WOULD THE PERSON* who responded to request for footage about cats w/ info about cats in South America please call: Roberta, (212) 874-7255, NY.

● *SURVEY OF FILM/VIDEO LIBRARIES 1982,* a guide to EFLA institutional members, services & film/video collection development provides info on extant film libraries including collection size, circulation, staff size, job titles, salaries, funding,

budgets & video development. $10 EFLA members, $15 non-members plus $1 postage. Contact: Judith Trojan, Educational Film Library Assoc., 43 West 61 St., NY NY 10023, (212) 246-4533.

● *FILM FUND* applications & guidelines available for 1983 funding cycle. Deadline June 1. Contact: FF, 80 East 11 St., Ste 647, NY NY 10003, (212) 475-3720.

● *FILM SERIES:* Filmmakers' Showcase Series, first Thurs. each month at Hollywood Twin Cinemas, 771 Eighth Ave., NY NY. Contact: Barbara Glasser, (212) 765-1901.

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In & Out of Production

● *JEANNETTE RANKIN: THE WOMAN WHO VOTED NO,* 29-min. documentary videotape about first woman elected to Congress & only member to vote against US entry into both World Wars. Silver Plaque, Chicago Film Fest. Contact: Ronald Bayly/Nancy Landgren, Fine Tuning Co, 202 Lindley Pl., Bozeman MT 59715, (406) 586-9656.

● *HOME FREE ALL* by Stewart Bird & Peter Belsito. Dramatic feature about 2 friends who grew up together in Bronx during '60s reunited after 20 yrs. Shot in 25 days in NYC for under $100,000. Contact: POP Co., c/o Independent Feature Project, 80 East 11 St., NY NY 10003.

● *WILDROSE,* dramatic feature by John Hanson & Sandra Schulberg. 2 yrs. in making, filmed in Minnesota; stars Lisa Eichhorn. Story of young woman working in ore mines of Mesabi Range, Northern MN. At final cut project to cost $1.2 million. Contact: Independent Feature Project, 80 East 11 St., NY NY 10003.

● *GROUP VIDEO SHOW* available from Visual Studies Workshop: 'From Academy to Avant-Garde,' curated by Richard Simmons. Includes tapes by Juan Downey, Frank Gillette, Les Levine, Davidson Gigliotti, Tony Labat, Howard Fried. Funded in part by New York State Council on the Arts. ¾" U-matic w/ 50 illustrated catalogues: $475/2 wks. Contact: Nancy Norwood, VSW, 31 Prince St., Rochester NY 14607, (716) 442-8676.

● *SOLD AMERICAN* by Richard Boehm. Documentary follows 1-yr. progress from seed to harvest of commercial sinsemilla marijuana crop grown by successful (*i.e.,* not arrested) farmers. Growers discuss political & economic ramifications of marijuana production, estimated to be largest cash crop in Cal. Film will be screened Tues., Apr. 5, 6 pm in 'Wha's Happening' series, Museum of Modern Art, 11 West 53 St., NY NY. 29 min., music by Bob Marley & Richard Palmer. Contact: Richard Boehm, 71 Barrow St. #12, NY NY 10014, (212) 807-0498.

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● *JUAN FELIX SANCHEZ,* written & directed by Calogero Salvo. Documentary of folk artist who has lived & worked 40 yrs. in remote valley 12,000 ft. up in Venezuelan Andes. 82-year-old artist speaks of life & work: weaving, sculpture, architecture. Film will be screened at Museum of Modern Art, May 17, 6 pm. Filmed on location, 16mm color, op sound, 27 min. Contact: Calogero Salvo, 238 Shrader St. #4, San Francisco CA 94117, (415) 752-4964.

● *NUESTRA AMERICA TV SERIES,* available from St. John's Univ. TV Center. Programs deal w/ history, art, culture, economics, music & society of Andean region. Principal themes: regional integration of commemoration of bicentennial of Simon Bolivar's birth. ¾″ U-matic, 7 1-hr. documentaries & 60 3-5 min microprograms. Available in Spanish. Contact: Dr. Frank Gerace, St. John's Univ. TV Center, Grand Central/Utopia Pkwys, Jamaica NY 11439, (212) 990-6161.

● *AVEKTA PRODUCTIONS* completes first part of 3-part teleconference & documentary for Sandoz Pharmaceuticals focusing on Alzheimer's disease, progressive brain malfunction w/ no known cure. *Understanding & Coping with Dementia* produced & directed by George Avgerakis. Aimed at over 200 hospitals nationwide. Contact: Will Avgerakis, (212) 852-7568, NY.

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● *CINEMATOGRAPHER/AC* available for film/video documentaries. Aaton package available. NABET 15. Contact: Richard Chisolm, (301) 467-2997, MD.

● *16MM COLOR FILM NEEDS EDITING & DISTRIBUTION.* Footage of Florida Everglades equivalent to at least 10 30-min. presentations. Suitable for TV, colleges & high schools, environmentalists etc. Rare footage of Seminole Indians, African wildlife w/ indigenous background music, films of S. America & Alaska. Contact: Isadore Hanken, 1273 NE 92 St., Miami Shores FL, (305) 751-1172.

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Publications

● *HOME VIDEO & CABLE YEARBOOK 1982-83* contains 50 statistical charts & tables on all



Courtesy Filmmaker

Successful pot farmer & his crop in Richard Boehm's recently completed documentary *Sold American.*

segments of industry including cable, pay TV, STV, VCRs, cassette & disc software, videotext & home computers. Full reports on Japanese & European markets plus complete financial info on 125 video, cable & entertainment cos. $85. Contact: Knowledge Industry Pub., 701 Westchester Ave., White Plains NY 10604, (914) 328-9157; Telex: VISTA, INC. WHP 131514.

● *THE CABLE/BROADBAND COMMUNICATIONS BOOK*, Vol. 3, documents problems in development of cable industry including competing technologies, tight money, lack of aggressive marketing. Discusses limitations of cable technology, current FCC policy, turmoil in franchising, problems of programming & access & advertising potential. Glossary & list of resources. Edited by Mary Louise Hollowell. $34.95. Contact: KIP Inc., 701 Westchester Ave., White Plains NY 10604, (914) 328-9157.

● *HARD CASH: HOW TO RAISE MONEY FOR FEATURE FILMS*, new from Independent Feature Project West. Send check or MO, $19.95 plus $2.50 handling: IFP, 309 Santa Monica Blvd. #422, Santa Monica CA 90401.

● *THE INDEPENDENT PRODUCER* reports on current equipment, services, opportunities available in S-8 format, & activities of US & international S-8 users. Bi-monthly, $15/yr., 6 issues. Contact: Small Format Audio Visuals, 95 Harvey St., Cambridge MA 02140.

Trims ● Glitches

● *FILMMAKERS*: Interested in a summer or fall tour of USSR? Meet Soviet filmmakers, tour studios etc. Cost negotiable. Contact: Susan, *AIVF*, (212) 473-3400, NY.

● *AIVF WELCOMES* Associacao Brasileira de Teleprodutores Independentes, new organization for independent radio & TV producers formed in Brasil. President David Raw writes that "ideals and objectives of our association. . .have much in common w/ (*AIVF*)". Contact: ABTI, Rua Araujo Porto Alegre, No. 71-70 Andar, Rio de Janeiro, RJ, CEP 2002, Brasil.

● *CONGRATULATIONS TO ROBERT RICHTER: For Export Only: Pesticides & Pills* selected as winner of Dupont Columbia Journalism Award, "Independent" category. Film deals w/ export of harmful products to Third World; has been awarded American Film Fest. red ribbon, best film on international issue, Audubon Festival & John Muir Medical Film Festival. Contact: Icarus Films, 200 Park Ave. South, NY NY 10003. Overseas distributor: CS Assoc., 4 Hidden Rd., Weston MA 02193.

● *NO IMMEDIATE DANGER* by Joan Engel & Gerald Salvo will be screened at 'In/Security: Facts & Fears About the Nuclear Age', all-day conference at Continuing Ed. Dept., Sarah Lawrence College, Bronxville NY, May 7, 2:45 pm. Discussion w/ producers follows screening. Advance registration required. Call: (914) 337-0700, NY.

● *CONGRATULATIONS AIVF MEMBERS*, winners in US Film/Video Festival Independent Video Competition, Salt Lake City UT. Winners: Lynn Corcoran, *In Our Own Backyard: The First Love Canal* & Edin Velez, *Meta Mayan II*; honorable mention: Matthew Geller, *Windfalls* & Women's Interart Center, *Tongues*.

● *OUR TIME*, weekly lesbian/gay TV series on Channel L, Sun. & Tues. at 9:30 pm, for NYC cable subscribers. Magazine format for local community, with regular slots for independent shorts/participation. For more info: Vito Russo/Silvana Moscato, (212) 566-2113.

● *MEDIA NETWORK* and the Center for Third World Organizing are collaborating to compile a guide to films, videotapes and slideshows on third world issues, designed for use in organizing and training. The groups are now seeking information on films for inclusion in the guide. Issues to be covered include: land rights, housing, welfare, education, health, energy, workplace organizing, women's issues, civil rights, immigrants' rights, and foreign policy, as they affect third world people in the US. The emphasis is on analysis, organizing strategies and tactics. Send a brief description of our work (*not the work itself*), with information on length and format, credits, prices and availability to MEDIA NETWORK, 208 W. 13 St., New York, NY 10011.

● *TAX PREPARATION* for independent producers by experienced entertainment tax consultant. Call Susan Lee, (212) 925-0302.

● *FIVF THANKS* Franza Woods & Steve Rappaport for their contributions.

● *POSTSCRIPT:* In Liza Bear's critique of cable access in Manhattan (March), it should have been noted that shows on Channel C are *not* preemptible—only shows on Channel D can be preempted, because of occasional specials.

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- **Belgian Video Travelogue**
- **Festival Reports from Upper Volta & Havana**



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COVER: A symbolic surrealist sequence at the beach from Kathe Izzo's punky "Manifesto of the Ill," a film made in 1982. See article on Boston indies, page 11. Photo credit: Jonathan T. Pierson.

Editor's Intro

The globe-trotting contents of this issue almost call for an explanation, although indies who have witnessed the evolution of film and video over the last decade no doubt already recognize the importance of two-way international links. Reading over the May articles it strikes me how each country and culture devises its own particular strategies for funding and distributing media—and how much more constructive and comprehensive our own approaches might be when informed about the choices of others.

In Susan Linfield's story on the North Rhine-Westphalia funding setup, we can discern the lineaments of a model filmmaker-run organization which not only supplies filmmakers with funds to realize projects but also supports them further with theatrical and TV distribution. Dara Birnbaum's "Belgian Video Travelogue" highlights some pitstops on what is not quite yet an international video circuit, and clarifies how context shapes the exhibition scene in the language-split cultural milieux of that small country. And Hulser's flying visit to the Women's Audiovisual Center in Paris offers a hopeful picture of efforts to preserve and extend women's media.

A tempting glimpse of another continent whose emerging cinema is barely known here is given in Mark Hukill's report from the Pan-African Film Festival and Seminar in Ouagadougou. His jottings from the seminar on distribution echo discussions in the US, and with the New York Third World Cinema Conference fresh in our minds, it's stimulating to reflect on strategies of international exchange and cooperation which will allow us to trade alternative visions. The Cuban experience, as described in Robert Gautier's "Scenes from Havana," provides a refreshing look at a country and a festival which has been a leader in fostering a Third World cinema culture, defying its precarious location on the borders of the Hollywood dream machine which has for so long swamped Latin American theatres. ***The Editor***

PRESS LIST

AIVF's Press List for the New York area, listing over 200 print, radio and TV contacts interested in alternative media, is available on Avery labels for $10. Use it to publicize your screening, fundraiser or production plans. Easy to update, easy to use again. Call (212) 473-3400.

MEDIA CLIPS

High Standards, Flaky Tape & Other Crucial Tidbits

The word is out at New York's Channel 13: "Clean up the air." The impetus to get rid of the glitches cannot be found in any official directive, stresses Mara Posner, producer in the acquisitions and packaging department of WNET's "Independent Focus," but it is a general feeling around the station." For Posner and the production staff involved with acquisitions for the independent series, this has meant renewed enforcement of technical standards. The sentiment may be another symptom of the pervading anxiety at WNET, where cuts in federal aid and general mismanagement have saddled the station with a six-million-dollar debt. But it has many independent videomakers concerned about their access to broadcast.

The technical guidelines in question are set out in a 1980 manual, available from WNET. There it states that all submissions must be on a "first-generation 1" master." Any tapes produced on cassette must be shot with a three-tube camera and a "broadcast-quality" deck. Strictly enforced, however, these standards would eliminate a large percentage of independents from WNET's airwaves. The vast majority of independents working in video shoot on ¾"; among these, a great many cannot afford access to broadcast-quality equipment nor the expensive prospect of editing on 1". Over the last decade Channel 13 has broadcast many ½" tapes in black white and color, including *The Police Tapes, Lord of the Universe* and *Greetings from Lanesville.*

Unofficially, the practice of the producers of "Independent Focus" is somewhat looser. Submissions on cassette have gotten viewings in the past. "We look at a tape shot on cassette," said Emily Eiten, series coordinator, "with the idea that the producer knows that, should it come to it, he must deliver a 1" master and that master must be technically acceptable." Eiten declared that while she was sympathetic to smaller formats, technical considerations had the final say. Posner agreed: "The bottom line is the engineer."

This year three "technically questionable" tapes survived the preliminary selection process and were bound for the panel which makes progamming decisions. In order to avoid the panel's selecting a tape which might ultimately be deemed "unbroadcastable," Eiten had the three dubbed-up to 1" and then tested. *The Ugly Dog Show,* shot and edited on cassette, passed muster, despite the fact that the 1" master was technically second-generation. It was ultimately selected for inclusion in the series. In another ¾" tape, *Festival of (Musical) Saws,* flesh tones varied, but the engineers agreed this could be corrected for every cut. This proved unnecessary when the tape was not chosen. The third tape was shot on ½" reel-to-reel. Taking as its subject a lesbian in her sixties, the tape was very highly thought of by the production staff. When tested, however, it was pronounced technically substandard. It never made it to the panel, which might well have selected it.

"It is not that the independent community is against good technical standards," explained Skip Blumberg, who, with Jules Backus, produced *The Ugly Dog Show* and *Festival of (Musical) Saws.* "To the contrary, we believe in and want high standards to be upheld. We certainly don't want our own work messed up in transmission." But upholding standards is quite different from fetishizing "broadcast quality." "What to a technician is a technical deficiency is, to a producer, a special effect." Reflecting on *Festival,* which was named Best Video at the Atlanta Film Festival, Blumberg asked, "Who says that the difference in flesh tones was a technical issue? It's an esthetic issue. The tape was shot outdoors in all different kinds of light. The flesh tones reflect that. Why define it as a technical problem?"

When confronted by independents' objections to the policy, producers and engineers alike point to FCC regulations with which they must comply. However, even within these limits, there is a great deal that a sympathetic and creative engineer can do to expand the range of independent video seen on public television. Blumberg noted, "We need engineers who, when they see a tape with problems, ask, 'How can we make it the best?' rather than insisting, 'We must uphold the technical quality of what we broadcast.'"

It is not enough that "Independent Focus" producers have sympathy with the economic realities of independent tape production. These realities must be reflected in the basic acquisition policy. Video submissions in smaller formats should be accepted and encouraged, with the notion that wherever there are technical problems, everything possible will be done to bring them up to standard. An independent showcase which officially discourages smaller formats on the grounds of technical inadequacy is no showcase for independents at all. —*Debra Goldman*

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Invitation to A Video Preserve

While, at the instigation of the American Film Institute, many funding entities and luminaries are alerted to the problems of film preservation, few so far have taken heed of videotape loss. In conjunction with Lyn Blumenthal of Video Data Bank, Joseph Empsucha of AFI, Ralph Hocking of Experimental TV Center and Davidson Gigliotti, Anthology Film Archive is looking to change all this by launching a preservation program focused on video work by avant-gardists and indies.

Because videotape has been in use for a relatively short time, little is known about its durability. Furthermore, the volatile nature of the small-format videotape market has meant so many shifts in both tape specifications and machines that some equipment to play work made in the Sixties and early Seventies is no longer available. Formats now difficult to find include the Sony CV, Panasonic 12"/second, Sony AV-5000 color, Akai ¼", Ampex and Sony 1" and AV (EIAJ-1 b/w or color).

Other problems discussed at a planning meeting in February stressed stretching and flaking of the oxide-bearing emulsions, a condition associated with changes in humidity and temperature. Signal bleed-through, especially of the audiotrack, has also been reported.

A pilot project to begin copying the most endangered works (mostly from 1965-1971) is planned to start this spring. Artists should send lists of their works in need of preservation to Robert Harris, Anthology, 491 Broadway, NY NY 10012.

Channel 13's A-I-R Quietly Folds

Another WNET-administered project quietly closed up shop in January. The TV Lab's Artist-in-Residency program, which since 1974 has produced dozens of "innovative, award-winning videotapes," according to director Carol Brandenburg, was unable to raise its nearly $200,000 budget this year. NYSCA made its annual award of $75,000, but did not increase it. Brandenburg proposed that two (instead of five) new works plus one work-in-progress be produced for that amount, but the Council asked that the TV Lab raise the extra funds from outside sources and proceed with the original proposal. Brandenburg decided not to, given the economic climate, and returned the grant to NYSCA, which awarded it directly as production grants to individual artists.

Other TV Lab projects—*Life and Death and Other Matters* and *Non-Fiction TV*—are also particularly vulnerable to the system's increasing financial woes. The demise of the artist-in-residence program is one more red flag signaling the death of indie/public TV relationships. It's all very well to recommend jumping off a sinking ship; but there is no guarantee that any other opportunities will ever surface on the dark, deep sea of American television. —*John Greyson*

In Memoriam: Activist John Chapman

John Chapman of San Francisco died of apparent heart failure in late February while working on an anti-nuclear film in the Micronesian island of Palau. John was a generous independent filmmaker who used his considerable talents as a cinematographer and sound recordist for projects that mattered. It wasn't only that his films had quality and integrity; he also believed that independent films could make a difference in the world.

John came to filmmaking later than many; but once he found it, he embraced it completely. His talent was a natural one, self-trained. Believing that films could be made without extravagant budgets or huge crews, he often shot in Super-8, and was committed to that format as a means of proving that he could do as well in an inexpensive medium as most could in 16mm.

His first film was *Nicaragua: Scenes from a Revolution,* shot during several months he spent there as a cameraman for Visnews in 1979. His images subsequently appeared in many recent Central American documentaries, including *From the Ashes: Nicaragua Today, El Salvador: Another Vietnam* and *Americas in Transition.* Last March he spent two months in a guerrilla-controlled province filming the "other side" of El Salvador's war, which resulted in *Portrait of a Liberated Zone,* to be released later this year. John's last and most impressive production was *There But for Fortune,* a beautifully shot documentary of Joan Baez' human rights tour of Latin America, which includes scenes of mothers gathering in Buenos Aires to demand information on their *desaparecidos* children. He used his camera to give both voice and image to those deprived of their own. A filmmaker with talent and courage, he will be sorely missed by his friends.

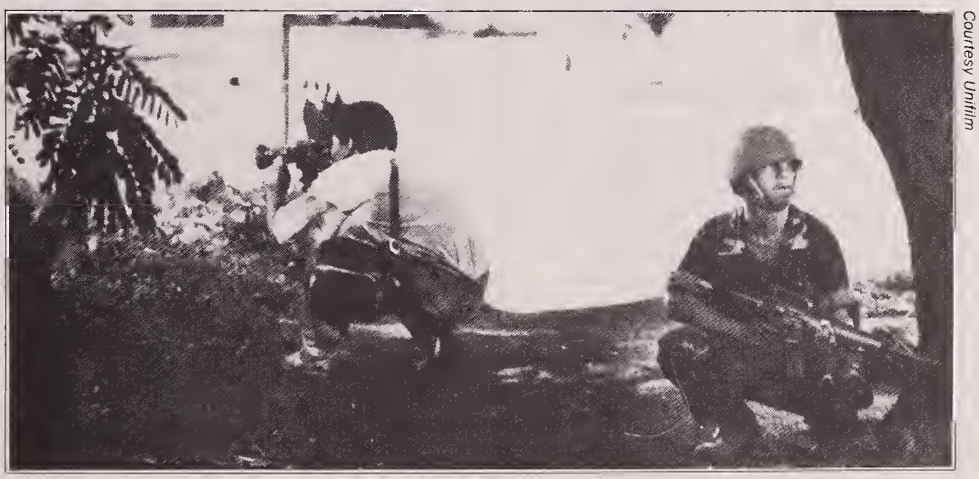
Letters of condolence may be sent to John's family or to Sara Strom, his companion of many years, c/o *AIVF.* —*Glenn Silber*

Red Light, Green Light, 1, 2, 3; What's IDF's New Policy?

For the past nine months WNET's Independent Documentary Fund has been bounced back and forth by its funders between an uncertain future and a certain death. This stop-and-go process has resulted in a new "closed-door" policy that limits the pool of applications to the 42 former IDF grantees. The restriction was imposed by the National Endowment for the Arts panel which "felt it was necessary to waive the requirement of an open competition for *one year only* in order to leave the staff free for intensive fundraising efforts."

IDF's problems began last August, when NEA awarded the project $350,000 (up from $300,000) as a special one-time incentive, but under two conditions: 1.) They had to match the amount; 2.) They had to eliminate the open solicitation of documentary proposals. Associate producer Kathy Kline explained: "The solicitation process is costly ($10-15,000) and they wanted us to spend time actively fundraising to ensure a future base for the project." In September, more bad news: The Ford Foundation cut its support to $50,000 (down from $150,000) and the Corporation for Public Broadcasting reduced its support to $150,000 (down from $500,000), attaching the condition that it be used for a "minority project."

At this point, IDF was seriously worried about surviving, since last year's budget was approximately $900,000. Following the NEA directive to skip the solicitation process, and spurred on by CPB's "minority" money, they asked 30 Third World advisors in various disciplines to nominate producers. Approximately 30 proposals were received and duly reviewed by the regular advisory panel. David Loxton, executive producer for IDF, took three of the panel's recommendations to the Station Program Cooperative's meeting in



Courtesy Unifilm

The recently deceased John Chapman during shooting of *Nicaragua: Scenes from a Revolution.*

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November, in a bid for as-yet-untried station dollars. At that time it was unclear whether IDF would survive, and while this pegging of three particular programs was a departure from previous IDF policy, it was an attempt, according to Kline, to keep the Fund alive.

In February, the requested SPC grant of $350,000 was announced and suddenly IDF was back on its feet, restored to almost the same budget level as last year. The projects that garnered the SPC support? *Reaching for a Hard Hat* by Gordon Watkins; *Testimonials* by Diego Echeverria; and *Yo Soy* by Jesus Trevino and Jose Luis Ruiz.

IDF projects are currently budgeted at $150,000 each, so they can theoretically produce five documentaries this year. The advisory panel will meet in April to choose two more; but following the NEA stipulation, IDF is only requesting proposals from previous grantees. Documentarians around the country are furious, and some, like Gary DeWalt in Santa Fe, question the legality of this year's closed-door policy. In a letter to DeWalt, Kline acknowledges his "frustration at not having an Independent Documentary Fund to apply to this year." Given that the expense of the solicitation process constitutes at most only 1.6% of the total restored IDF budget, fiscal restraint no longer washes as a viable excuse. Rather, the order of events, the restrictions and the uncertainty of funding (resolved only in February) conspired to make IDF unavailable to the community, Kline asserts. Blame certainly must be placed on NEA's panel for imposing such a restriction in the first place. Asked whether IDF tried to fight this restriction, Kline said: "We couldn't appeal it; the panel meets for only two days, so there is no recourse. We needed the money, so we accepted their conditions."

For years IDF has been one project within the public system that arguably gave independents a fair shake. Notwithstanding certain criticisms about the panel's racial makeup and award process, the commendable degree of editorial control afforded a handful of documentarians each year made it a much-sought-after source of funds. Until February, its future looked dim; now it is continuing for at least one more year at the same level, but its central premise of open and fair access has been eliminated. For the purposes of the independent documentary community, another much-needed source of funding has disappeared—at least for this year.

—John Greyson

Taking Stock

"Time is running out for archival film," cautioned Lance Bird, moderator of *AIVF*'s February 15th panel, "Up from the Archives: Stock Footage in Independent Film." "It will be harder to get film and it will cost more. However, the more compilation films are made, the more old footage will be saved." If the 70-strong audience is any indication, the future of archival footage is rosy, since many fimmakers claimed to be using it in their films. Bird told them he hoped they would make compilation films, which attempt to integrate footage into a concept, rather than using archival materials as stock-shot filler. For Bird, stock shots connote flimsy research and not much concern for the implications of footage.

Bird is an archivist and, with Tom Johnson, creator of *America: Lost and Found*. Two of his fellow speakers are researcher/artists as well: Mary Lance (*Artists at Work*) and Pat Montgomery (*The Complete Beatles*). Bob Summer, a film historian and archivist formerly with the Museum of Modern Art, also sat on the panel. The panelists supplied the audience with 15 Xeroxed pages of information on how to find and use archival footage (available from *FIVF* for $2).

Archival footage, the panelists quickly made clear, is located in governmental archives, private companies, private collections and (for old movies) at the studios. Many collections—CBS News, NBC News, the Library of Congress—are poorly indexed and require a creative approach to research. Bird outlined his favorite find: beautiful shots of 1930s farms culled from a movie called *How to Kill Rats,* a now outdated manual for farm pesticides. The accessible private and governmental collections can be somewhat overused but hold wonderful film treasures—and an amusing history: Did you know that Henry Ford's private collection, now at the National Archives, was once tended by more technicians than any studio in Hollywood? The collections with the most unique footage are in private hands, relatively inacccessible. Many of these collections were formed by people who "systematically robbed photo lab wastebaskets," amassing somewhat illegally-held material discarded by lab clients. As Mary Lance advised, these collectors can be found via special-interest newsletters, but treat them gingerly to win their trust. Most of the panelists have worked with such newsletters and private collectors, but all declined to divulge their sources.

Once footage is located, it may require extensive restoration. Bob Summer described many film collections as resembling Fibber McGee's closet. What's worse, controversial films sometimes are "lost": The Army claimed to have lost all of the original material on the Viet Nam war until a Freedom of Information Act suit was brought against it.

Copyright clearance was another problem area cited. Archives see it as their responsibility to preserve and sometimes sell footage, but it's the user's responsibility to clear rights. Montgomery suggested that all archival film users make a "good-faith effort" to protect themselves from copyright violations. This effort requires a lot of detective work: perusing copyright renewal indices, going through credits, even taking out ads in *Daily Variety*. If you've got a big budget, like Montgomery did on *The Complete Beatles,* you can just go ahead and let the copyright owner sue you and settle out of court. *—Arlene Zeichner*■

IN FOCUS

Aaton, Part II: More Pet Projects

DAVID LEITNER

For imaginative camera design, the tender years of this inventive century were halycon: everyone—from lab to studio to camera operator—welcomed with Machine Age bravura the challenge of devising a better motion picture camera. Carl E. Akeley, for one, particularly needed a camera that could be loaded rapidly and operated instantly. Not surprisingly, the 1918 cylindrical "pancake" camera that Akeley, a curator at the American Museum of Natural History, designed to record zebras and gazelles on the African *veldt* proved popular with producers of other newsreel and documentary subjects. Robert Flaherty, for instance, chose the Akeley to withstand the Arctic climes of *Nanook of the North,* and soon cinematographers from Hollywood to the Army Signal Corps coveted the innovative crank-handle camera.

Nowadays the creative ferment of emerging video technology has stolen both the thunder and the venture capital from motion picture camera design. More than ever the cards are stacked against a modern-day Akeley who serves up fresh inventions while standing outside the industry mainstream. As detailed in last month's column, one such individual, Jean-Pierre Beauviala, pioneered crystal synch in France in the late 1960s. In the process, the inventor grew dissatisfied with the then-current state of the 16mm camera and resolved to do better.

Super-16, one of Beauviala's pet projects, has raised hopes and hackles ever since Swedish cinematographer Rune Erickson began his late '60s crusade to introduce the economical wide-screen format for blow-up to 35mm. At that time Director of Research and Development at Eclair, Beauviala met Erickson and was swayed by the simple logic of his concept. Although general curiosity regarding Super-16 waned after a brief flurry of interest in the early '70s, Beauviala's first prototype Aaton was Super-16 only, so confident was he that the future of 16mm lay with the extended image.

"16mm projectors on the average are really bad," says Beauviala. "You can't put enough light through that small hole in the projector; the sound is terrible; the lenses in a standard projection booth are old, dirty, oily and smoky. If you really want to distribute a film you have to distribute a 35mm print, which is more resistant to all that bad treatment. At that time, you had no lightweight, quiet 35mm camera. So to make the kind of film we were searching for, it seemed a really good strategy to originate on Super-16, because you have more freedom of movement: you are light and fast."

Furthermore, Beauviala maintains that the 1.66 aspect ratio (5:3) of Super-16 transcends in form and function the 1.33 (4:3) of conventional 16mm. "This year I decided not to explain, 'Well you have a 40% increase in area [upon blow-up], so you know you have better quality on the screen.' The real aesthetic value of Super-16 is that you think with a horizontal aspect ratio. Making a documentary film, a short film or direct cinema on 4:3 today is related to TV. That is, [the composition is] informal. As soon as you have the wide, large format, it's related to fiction film and you have to compose much more. Also, [in handholding] you align the image on a wider base and you have a much less shaky picture."

In Beauviala's view, Super-16 is also the future of film-to-tape. He cites the 1979 NHK (Japanese Broadcasting) decision to pursue a high-definition television aspect ratio of 1.66 after concluding original psychophysical research into viewer's wide-screen preferences. With concerned overstatement, he exclaims, "When you think of people like Ricky Leacock or Jean Rouch recording the state of society, you become crazy thinking that they are shooting with a format that will never here exist in ten years!"

READABLE TIME CODE

Another controversial, seminal Aaton concept was time code. Beauviala saw that it was mindless to implant little crystal clocks in camera motors and sound recorders for the purpose of maintaining precise, synchronous speed while ignoring a manifest opportunity to record the time of day on picture and sound, thereby obviating clapboards as well as synch cables. His leap of imagination at this point was to conceive a system of writing in legible Arabic numerals an elaborate time-address—equipment number, production number, year, month, day, hour, minute, second—along the edge of both film and (upon sound transfer) 16mm sprocketed mag. As a result, synching dailies would require no further investment in high technology.

The Aaton numerals system unveiled in 1977 was, in the words of *American Cinematographer,* a "veritable technological bombshell." Endeavoring to avoid confusion of 6 and 9 or 5 and 2, Beauviala had rejected the seven-segmented digit universal to electronic displays and invented his own rounded

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and asymmetrical five-segmented digit. The five segments were exposed on the film's edge by tiny lights firing through the small cut-outs in the railing of the camera's aperture plate. Then, however, desirous of full alphanumeric characters, Beauviala abandoned the five-segmented arrangement for a miniature horizontal fiber-optic array above the camera aperture. With timed sequences of light bursts, the tiny array exposes numbers *and* letters on the film's edge during pulldown, skywriting-style. He has designated the new system, in contradistinction to time code systems requiring reading and display devices, Clear Time Recording.

"Most of the time," contends Beauviala, "the sound is as important, as meaningful as the picture. When you're making a film in the grain of life, you now have a sound recordist able to record his own relevant things, and the camera operator deciding when to record the image without bounds." Time code also promises economies in camera raw stock. Footage need not be spent filming slates; furthermore, "very often the camera operator runs the camera and nothing happens; he doesn't want to take the risk to stop the camera because he wants to maintain the synch just in case something does happen. With Clear Time Recording, you can stop, start again, and a good sound recordist just looking at the way the camera operator behaves knows what is happening."

While Clear Time Recording is the culmination of a decade of costly development, Beauviala, true to form, is newly excited by Kodak's recent breakthrough in creating a clear film base that can magnetically record digital data. "Because we have the microprocessor subservient to the camera, it's nothing for the system not only to record clear figures and numbers, but also to send a few digital bits to a very cheap magnetic head to record on the back of the film. This system will have at the same time the advantages of cheap editing with Clear Time Recording and sophisticated laboratory practice [utilizing the magnetic control surface] to conform the negative from the numbers in your final cut. Also, it's quite cheap from the magnetic surface to transfer to video into a SMPTE time track, edit on video and then have a sheet of paper [edit list]. So you gather the advantages of cheap transfer to video and cheap conforming by hand."

THUMBELINA VIDEO SENSOR

Since its incorporation in 1970, Aaton has faced a world awash in video technology, much of which competes directly with 16mm. The company has equitably chosen to beat them by heralding 16mm negative as superior in resolution and permanence—*and* to join them, by announcing in 1976 the Aaton "Paluche" black and white video camera. ("Paluche" is slang for "hand.") Hardly larger than the ⅔" tube it encases, the Paluche looks and handles like a flashlight. A separate paperback-sized camera control unit and 3" monitor powered by a single 12-volt battery are mounted on a belt around the waist. Controls on the CCU permit inverting right and left, up and down, exchanging a positive image for a negative, and a totally unique feature: repositioning the image 90°, standing it on its ear.

Beauviala remains excited by the potential of the Paluche: so much so that he has embarked on a color version and, as of this writing, turned out a PAL prototype. Concurrently, a special color processing device for the Paluche is under development. "You should give the hand the right to be at the forefront of the creative process," insists Beauviala, endorsing a transmutation of the arm into an eyestalk. "The hand is really extraordinarily related to to the brain in the back, which is the creative computer. As soon as you give the hand something to create, be it painting, playing piano, sketching, you have a real creativity from that synergy."

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AIVF is seeking model proposals to be placed in our funding research files for reference. Do you have a project proposal which has been submitted to a funding agency and has—or should have!—received support? It could be a valuable resource for new filmmakers just getting into the funding struggle. Don't be shy. Say "I will." Send us your model proposals (or your not-so-model proposals and include a brief critique). ***AIVF****, 625 Broadway, NY NY 10012, (212) 473-3400.*

Aaton's newest product, the Aaton 35mm camera, was the sensation of London's Film '79. Scarcely larger than the 16mm Aaton, it was designed at the behest and with the collaboration of the iconoclastic Jean-Luc Godard, who had ceased directing 35mm features in the late '60s to pursue his politics down the plebeian pathways of Super-8 and small-format video. Upon meeting Beauviala in 1971, he moved to Grenoble to investigate with Aaton the possibility that a Super-8 aesthetic could be transposed to 35mm, given a truly featherweight 35mm camera.

Problems plagued the project from the outset. "I knew from the very first day a mistake was being made, because topology is important for that kind of project," laments Beauviala. "We were not able at that time to find a free space. Godard installed his laboratory, his production house with video camera, film camera and everything on the other side of the central park in Grenoble. And that was impossible, because it was not organically linked to Aaton. I had to *decide* to go to his place, he had to *decide* to go to mine, so we were obliged to phone!"

This presented quite a handicap for a pair as volatile and intense as Beauviala and Godard. Godard remained for two years, then returned to his childhood home in Switzerland, an hour and a half by car from Grenoble. The groundwork had been laid, however, and Godard used the first Aaton "8-35" to photograph Jacques Dutronc lunging over a littered breakfast table at Natalie Baye in *Sauve Qui Peut (La Vie)* (1979). The first 35mm camera with cassette magazines since the milestone Eclair Cameflex (1946) that helped launch the French New Wave of the '50s, the original 8-35 weighed in at around 11 pounds with prime lens and a 200' load. It featured an independent power pack for battery and electronic circuits. Notably, the movement and claw were identical to the 16mm Aaton: a single linear pulldown and no registration pin—in fact, much the same as Akeley's!

"With the Aaton on his shoulder, Godard himself made the first sequence in *Passion* [his new film] where the camera looks in the sky at a white line from an airplane," the inventor explains. "This is why you have this movement like eyes in the sky; it's not the professional cameraman who is able to do that." For Beauviala, this vindicates and fulfills Aaton's aim "to make this camera for a given use, for a given director." Now a universal model, the Aaton 3.5, is being prepared for the marketplace. Resembling the Godard camera, it will feature on-board electronics and a remarkable 400' magazine similar in size and profile to that of the 16mm camera.

COLORFUL VENTURE

What of the future? As a member of the Board of Directors of the Cinematheque Francaise, Beauviala has taken on the sad phenomenon of color fading. "We have at Cinematheque many films from Russia and Eastern countries, from America, from South America. For many of them the original negative is not available, or even destroyed for political reasons. And so the world community only has a print which is fading away."

As a remedy Aaton is building a device to restore the faded print onto a fade-resistant internegative. "The print is projected onto the negative directly by optical means to have the highest definition possible. To compensate for color fading, the illumination is not even illumination; it is video illumination by which we apply, more or less, an electronic negative mask to the positive, which is a technique widely used in photolithography." Beauviala confesses that 80% of his interest in this project springs from another motive: "I am fed up, really fed up with the color of film. In the good old times of black and white, you had imposed on every picture a level of abstraction. Now you have a perspective, real light, the color and everything...too much! You overwhelm the brain with non-relevant information. I really want to be able to modify the color picture to eliminate all the information which most of the time hides the content. Something in between black and white and color." Kodak, look out! ■

David Leitner is an independent producer who works at Du Art Film Labs in New York.

Media Activists Busy in Chinatown

Asian Cine-Vision's nightly show offers mainstream-quality news over NY cable. On another front, the community is in an uproar over an indie feature in progress there.

KEN STIER

Housed in cramped quarters characteristic of the Chinatown section of New York City is the premier Asian-American media organization: Asian Cine-Vision (ACV). From its inception in 1976, when a group of media activists and local residents joined together to develop media for and about the Chinatown community, ACV has grown considerably, and now has a project that produces television for its host community in an exemplary fashion. The programming produced by Chinese Cable TV (CCTV) is seen on Channel M in lower Manhattan and fulfills an important media need for Chinatown residents. With few other choices on the knob for Chinese speakers, CCTV can justly claim to be operating as a kind of Chinese PBS by offering its community a mix of programs ranging from news to drama. For many Chinese there is little reason to subscribe to cable other than to receive the programming offered by CCTV. This lends weight to the suggestion that, rather than feel gratitude towards the "generous" cable operators for making channel time available, producers of vital services like CCTV should be entitled to financial compensation, just like other key program suppliers.

The existence of 11 daily newspapers, numerous cinemas and a booming trade in pan-Chinese home videocassettes attest to a voracious media appetite among the estimated 30,000 residents of Chinatown (unofficial estimates run two to three times that figure). The approximately 7-8,000 cable subscribers in Chinatown are always expanding, and CCTV plays no small role in this increase. Judging from the 20-30 weekly calls CCTV receives about cable whenever they begin a new drama series, that subscriber base would be substantially broadened if Manhattan Cable could only get its act together. MCTV still has no Chinese-speaking marketing personnel, which leaves CCTV with an added liaison burden. Collecting $11.75 (minimum) monthly from each subscriber amounts to a yearly intake of roughly a million plus, and none of this money goes to finance or facilitate the production of what is for many Chinese their mainstream TV.

This vision of a more equitable relationship between cable operator and community program producers seems a pipe dream in view of another benighted MCTV management decision: changing the usual time slot, a move which disrupts the audience loyalties so hard to win on cable access channels. Without consulting CCTV, MCTV switched the show from 8 pm to the almost universally inconvenient 6 pm slot, when most people from Chinatown aren't home yet. This decision elicited numerous community complaints, and when CCTV decided to stay off the tube until restored to its previous time (or given an adequate rationale for the switch), MCTV was deluged with hundreds of protest letters.



Edward Tam

Chinatown residents watch CCTV show on a monitor set-up in the street during a community festival.

Though CCTV is now one of three Chinese programs offered to Chinatown, it was the first, and remains the most professionally produced, with fewer reruns and a steady community orientation. Asian Cine-Vision executive director Peter Chow describes the group's overall goals as something akin to "media liberation" from the mainstream powers-that-be. "We aim to take media into our own hands as both producer and exhibitor, from beginning to end," and thereby open "a new dialogue between different Asian groups and between Asians and non-Asians."

If the term "media guerrilla" has a slightly strident sound nowadays, observing the spirit of the concept by maintaining links with the community has served ACV well. As its services have benefited residents and non-residents of Chinatown alike, many have reciprocated, regenerating the original service organization. Inexpensive media production classes have yielded a constant stream of more skilled media workers to expand production at CCTV and contribute to other ACV projects. Production and consulting services and a specialized media archive have shored up important programs and research, while the annual Asian-American Video and Film Festivals, conferences and special events and a handsome quarterly magazine, *Bridge,* stimulate exchange of ideas.

Begun in April 1976 as a one-hour weekly program, by April 1982 CCTV had grown into a one-hour five-night-a-week show, consisting of 15 minutes of local news; 15 minutes of in-depth coverage of a single issue in the form of documentaries, debates and interviews; and a half-hour of original drama from Hong Kong, often adapted from popular classical Chinese literature. In the past, says CCTV's executive producer Nancy Tong, the nightly single-issue segment has covered such pressing community issues as immigration legislation deemed prejudicial to Asians, housing controversies and the activities of ILGWU (for whom CCTV has produced a documentary), as well as cultural and historical events.

As its base of producers and production capacity has expanded, CCTV has also launched several new series of programs focusing on longer-term community concerns. "Environment and Health" addresses both physical and the relatively neglected (in Chinatown) subject of mental health. Other programs include info for new immigrants about their civil and consumer rights, English as a second language and a children's variety program.

Like many a locally produced cable program, CCTV has migrated all over the dial: it began on public access channel D, moved to the leased Channel J and most recently has been appearing on the company channel M (which has no leasing charge) along with the other Chinese programs. Debarking from the public access channel allowed CCTV to air

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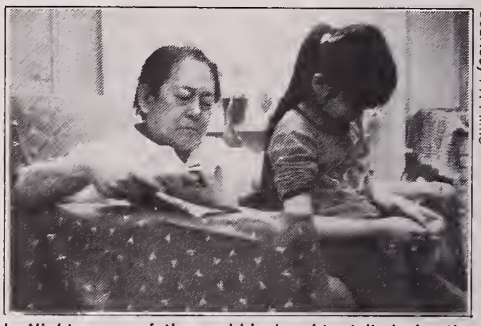
commercials or spots for sponsors, which CCTV produces itself. The idea of business promotion on TV was a new one for the Chinese business community, dominated as it is by small businesses content with print ads. Nevertheless, the high production values (some of nearly network quality on a fraction of the budget) and the repeat clientele indicate that it is catching on. The rates charged for the approximately five minutes of commercials run each hour, however, cover less than a quarter of the estimated $400-500 cost of nightly production. In response to the frustrations of the long-delayed New York cable franchising process, which would extend service to Chinese communities in Brooklyn, Queens and New Jersey, CCTV is now hoping to move into broadcast, probably on one of the UHF channels. The resulting potential for increased commercial revenues could help CCTV achieve greater financial stability and expand programming ■

NIGHTSONGS FLAP

Nightsongs, an independent feature now in post-production, began as a model of cooperation between "outside" filmmakers and the "subject" community, but has become embroiled in a controversy that raises issues likely to long remain contentious for the independent community. Largely funded by American Playhouse, *Nightsongs* deals with a Chinese-Vietnamese refugee family adjusting to life in New York's Chinatown, and is probably the only indie feature of its kind shot on location. Because of this community's oft-maligned image in America, it is understandably sensitive to new portrayals, especially when the project draws on public funds. In this context, *Nightsongs'* production raises issues of contending First Amendment rights: those of the filmmaker versus those of a community attempting to control its own public image. If the appropriateness of the script is at bottom a matter of differing views, trying to unravel the competing versions of the actual production problems is a *Rashomon* reminder that reality is a many-splintered thing.

Writer/director Marva Nabili, an immigrant from Iran, spent three years researching the project, including a four-month stint in a New York garment shop. The immigrant story-line draws both on her own experience and her previous feature *Sealed Soil,* which focuses on an Iranian village woman caught between Western and traditional influences. The 35mm *Nightsongs* project, which is being produced by Nabili's husband Tom Fucci, is scheduled for a 1984 PBS airing.

Before the $400,000 American Playhouse money was awarded last year, the original script went through various drafts. Lindsay Law, AP executive director, was favorably impressed with it at the Sundance Institute, where he met Fucci and Nabili. At the request of both AP and the Chinese community, a Community Review Panel (CRP) was set up with members selected by both the producer and interested members of the Chinese community, principally Asian Cine-Vision. The panel's function was and always has been primarily advisory. During the course of numerous meetings between the filmmakers and the CRP, the relationship steadily eroded to the point where the CRP recently withdrew its public support of the project. Each side



Courtesy FN Films

In *Nightsongs*, a father and his daughter talk during the one day a week he comes home.

blames the other for the rancorous breakdown of the initial goodwill, leading to charges and counter-charges that question the sincerity and integrity of the other. The CRP and some Chinese media professionals claim that the producers intended to set up a rubber-stamp panel to facilitate the production and quell community objections, while *Nightsongs* people say the accusations are motivated by professional jealousy.

The principal objections involve the script, and as the dialogue between the parties deteriorated, positions hardened. Though certain scenes were rewritten and new ones inserted in order to correct some deficiencies the CRP deemed glaring, panel members didn't think the changes solved the larger problem with the story. Whereas Fucci feels he has "bent over backwards to be fair and even-handed," the CRP considered the filmmakers "not very open to our suggestions" and bound by a self-imposed production schedule that "prevented them from dealing with our main concerns." Continued dissatisfaction has led to the suggestion that the CRP essentially wanted to create a film by committee.

The panel contends that the "realistic, sensitive and authentic" film "that would not reinforce stereotypes" intended by the producers and founders is just what is *not* being developed. Details the Chinese community points out as laughably inauthentic include having the Chinese characters sleep on futons (in reality, it's the Japanese who use futons) and having someone with $10 go out for a night of gambling (an implausibly trifling sum). Another major concern is that by "stringing together a series of all-too-popular media-type themes"—Chinese New Year's

"Nightsongs" continued on p. 15

Metro Liner Notes: Media Arts in Boston

From one who swings his camera like a lariat to one who animates toys in videoland, Boston indies push film & performance to their outer limits.

RANDALL CONRAD

A score from *Slinky Music* by composer/performer/filmmaker Richard Lerman.

Boston's influential independent documentary tradition has recently been expanded by an independent feature movement whose national recognition is growing. Yet few realize that the city is also honeycombed by a busy colony of experimenters dedicated to the pursuit of film and video as a fine art. Some are purists; others move freely across formal boundaries.

For Daniel Barnett, a leading experimental filmmaker, the medium is a language capable of a rapidly flowing poetic articulation, as written language became for James Joyce. Barnett operates his own optical printer, a universal tool which he brings to bear upon every stage of post-production—developing layers of images, complex metaphors which he subjects to even more rephotography.

When Barnett is shooting original material, he uses techniques ranging from orthodox live action to the uninsurable (such as swinging his camera around his head, lariat-style, to film a 360° desert horizon in the 1978 *Airblanket*). He also makes extensive use of found footage: The cast credits of one film list "unknown TV personalities" as well as "characters from a film by Capt. H. Price." *Popular Songs* (1976-79) reprints moments from an old office training film for 17 minutes, with variations, reduplicating the already alienated human gestures like a time-motion study gone curiously askew.

In making 30 films since 1965, Barnett has mastered a wide spectrum of rephotography techniques. For his ambitious *White Heart* (1970-75), Barnett modified both original and found footage (the captain's) using loop printing, reprinting for color contrast, and matte rephotography, plus some bleaching and staining. Editorially, Barnett uses repetition—more precisely, sequences of modifications—to "transform an event into an object so that it can be used structurally." Into some sequences Barnett will also slip some play, some buried joke that "bundles up a set of expected values and spills them on the floor."

In his major ongoing project, shot in worldwide locations, the backgrounds can be filmed separately from the actors (economically?) because they can be matted together in the printing. Meanwhile, this year will see the release of *China Travel Sketches,* a five-film series constructed from footage Barnett shot in 1978 while a tourist in mainland China.

Structural filmmakers often choose to make the philosophical ground of their work explicit. Barnett quotes Ludwig Wittgenstein in *White Heart*. Mark LaPore has introduced his *Missing in Action* (1980) and Dan Eisenberg his *Design and Debris* (1980) with program notes consisting respectively of a discussion of Benedetto Croce on landscape and some paragraphs from Theodor Adorno on the writer's predicament. The work of both filmmakers is rooted in questions of perception and cognition, and their techniques of image manipulation are finely controlled. The same may be said for the work of Phil Solomon, while the iconography of a work like his *Nocturne Four* (1976-80) is a shade romantic by comparison. Another formal challenge to conditioned responses comes from Caroline Avery, who modifies live-action and still-photo footage in *Big Brother* (1982) by using superimposition, drawing/scratching and other techniques to reorganize the information formally and thematically.

Saul Levine was working in Super-8 long before today's resurgence of interest in small-format filmmaking. *The Big Stick*—made in 8mm in the 1970s and viewable now in a 16mm blowup—uses loop printing and editorial juxtaposition (primarily repetition of selected routines from three Charlie Chaplin shorts, plus other techniques including drawing on the film) to hint at the aggressive and sexual component of masculine role-playing.

Levine often makes films in the form of "notes" to friends, to the world at large, to himself. *New Left Notes,* made in the early 1970s, seeks equilibrium between public and private emotions, political and personal values. Beginning from personal footage that documents political protest rallies, Levine edits his material into restless juxtapositions that reflect on mass activism, the place of the individual, sincerity in media and the nature of rhetoric. In more recent films, *Boppin' the Great Wall of China Blue* (1980), *Groove to Groove* (1981) and *Raps and Chants* (in progress), friends, colleagues and family members become part of the interaction. Levine also experiments radically with Super-8 sound.

Among Boston artists who mix film or video with music or performance, the most versatile may be Richard Lerman, who works in all four. His early pieces include the abstract *Sections for Screen, Performers and Audience* (1975), whose imagery, derived from an oscilloscope, is to be read as a score for live performance during projection; *Ritual Reenactment of Childhood Memories /A Time Machine* (1977), a film based on a video installation/performance in which a sequence of monitors, re-recording and replaying the original performance with increasing complexity, create an infinitely mirrored serial music effect; and *Travelon Gamelon* (1978), a performance in which bicycles become instruments by producing amplified rhythm and melody when struck or manipulated. The "concert" version (on a Folkways record) requires six performers on three inverted bikes. There is also a "promenade" version that uses 40 amplifiers while pedaling the bikes through the streets; it has been performed in Zagreb (1979 Musicki Biennale), Amsterdam, London and American cities.

Performance artist Kathe Izzo, whose short films (*Red Phone,* 1979; *Want,* 1980) have enjoyed an underground following here, last year premiered her Super-8 featurette *Manifesto of the Ill.* The film is set in a claustrophobic near-future (remotely like its punk predecessor, *The Offenders* by Beth B and Scott B). The filmmaker herself stars as the last romantic, queen of a fashionable coterie who are too decadent to protect romance and myth from the general offscreen apocalypse. The interventions of the filmmaker/star, a strategy of narcissism, are of more significance than the narrative. With its unsettled blend of trivia and despair, its staccato

vignettes acted by young figures from Boston's art world and its improvised techniques, *Manifesto of the Ill* seeks its lineage among works like *Pull My Daisy* by Robert Frank and Alfred Leslie, or the films and performances of Jack Smith (who makes a cameo appearance in Izzo's film).

Betsy Connors has been exploring video directly as a medium for animation since the mid-1970s. Her themes and settings ironically evoke childhood experience with a refreshing use of toys, surprise and spontaneity. In *Batteries Not Included* (1979), a toy plane swoops illogically over a plaster-of-Paris lunar landscape. For *Gallery Piece* (1980) Connors created a diminutive art gallery for her doll characters to act in. For the no-frills animation of these pieces, Connors simply moved all her miniatures by hand as the camera rolled, subsequently editing out unwanted portions. In more recent animation, Connors has explored computerized shooting, for example via pre-programmed disc. *Animation Installation Vacation* (1982) was a 3-monitor setup. For the Austrian premiere of Paul Earls' opera *Icarus* (1982), Connors created some sections of animated video background.

At a gallery screening of video by emerging women artists last year, short tapes by Penelope Place stood out. Both *The Secret Place* (1981) and *I Fell Screaming* (1982) succeed in distilling a structured, intimate, emotionally charged experience from a deceptively casual choice of image and voice (including mannequins set crazily in motion, the words of a telephone caller etc.) *The Veiled Woman,* another 1982 tape, was originally a performance. (Since this was written, Place has emigrated to Santa Fe and completed a new tape, *Immaculate Conceptual: A TV Guide to Heaven.*)

Jane and Jeff Hudson turned from poetry to performance video in the early 1970s. They later became adept at their own rhythm-boxed, voice-processed and dramatically synthesized brand of New Wave music. During a stint on New York's club circuit, they combined video, music and performance. Recently the Hudsons' work in video has more directly served their musical output (*Europe Dying,* 1982). Other important video artists active in Boston include Ros Barron, Antonio Muntadas, Aldo Tambellini and Sylvia Morrison.

The work of Dennis Pies, an experimental film animator, is anchored in a pair of recurring themes: landscape, the earth; and the human visage that contemplates it. *Sonoma* (1977), which shows a varied landscape in continual metamorphosis, becomes a fluid calendar, expressing elemental balance and seasonal change. In *A Hard Passage* (1981), Pies employs bold watercolors to create an ambiguous environment formed of uterine shapes; these eventually frame a human face (the filmmaker's, filmed live and then superimposed) which undergoes diabolical transmutations of shadow and color. It also incorporates written and spoken narrative elements, as well as a track of *trompe-l'oreille* sound effects, all produced vocally by avant-garde scatman and musician Bob Stoloff. Pies' current work, *Ace of Light,* will concentrate on the expressive subtlety of faces and is inspired by one of his spontaneous performance monologues.

Malin Wilson



Penelope Place holding a tubeful of her *Immaculate Conceptual*, otherwise known as *A TV Guide to Heaven*.

The formal concerns of Cindy Greenhalgh derive from her primary activity as a painter and collagist; in *Ruby's Riches* (1982) three independent, interrelated pictorial sequences share the screen dynamically and asymmetically. Drawing and painting also form the basis of the more narrative animation of Flip Johnson (who uses pencil and paint to lend a mythic aura to a violent theme in *The Roar from Within,* 1982) and of Gail Banker, who is pioneering in a clay-based drawing medium (*Sketches for the Elephant's Child,* 1981; *Handcraft,* 1983). Found imagery provides the material for Ken Brown's witty *Stampede* (1979), a parade of free associations whose red-ink-on-white images were all created with novelty rubber stamps.

The collections of non-sexist "short films of sexuality and sensuality" that sometimes play in independent screenings in Boston often include work by Lisa Crafts, who combines her progressive sexual joking with an accessible yet personal style (*Desire Pie,* 1976; *The Ungloved Hand,* 1979). Found footage—from an old anatomy education short and other how-to movies—form the basis of her very funny *Pituitary* (1979). In *Glass Gardens* (1982), Crafts tackles a high-minded symbolic theme—the hope for creative regeneration in a blighted world—yet chooses a laconic style, its melancholy aspect singularly accentuated by black and white pencil-drawn realism.

Tucked among leather goods factories and artists' lofts is an informal atelier specializing in trick cinematography, the Boston Movie Company. Its guiding spirit is Rufus Butler Seder, whose *City Slickers* (1979), a short music fantasy danced by live figures in multiple superimposition, attained theatrical distribution via *FIVF*'s Short Film Showcase. Seder's unaffected visual-effects movies (*Phantom Subways, Live in Fear, Sun Run*) have evoked comparisons with Melies as well as a number of prizes including the 1980 Ann Arbor Festival's Most Promising Filmmaker award. Seder is currently preparing his most ambitious project, an adaptation of H.G. Wells' otherworldly short story *The Magic Shop,* in collaboration with filmmaker Dennis M. Piana (*Cycle,* 1979). The new film makes use of a Seder-designed front-projection studio, and will combine live action not only with front-projection and matte work but also with animated effects (the latter supplied by Flip Johnson).

Barnett, Ros Barron, Connors, Eisenberg, Jane Hudson, Lerman, Antonio Muntadas and Seder are among the fifty or so video and filmmakers in this state who have received Artists' Fellowships—cash awards given since 1975-6 by the Boston-based Artists' Foundation with funds from the Massachusetts Council on the Arts and Humanities. Last year Crafts, Barnett, Eisenberg and seven others were winners of the first annual NEA/AFI Regional Fellowships. These too are cash awards, administered for New England by the Boston Film/Video Foundation (BF/VF).

Both the Regional and Artists' Fellows get their new work premiered in special annual screenings held respectively at Center Screen and BF/VF. Ten-year-old Center Screen is run by Barry Levine, himself an experimental filmaker (*Vision Speech,* 1982) and Regional Fellowship holder. Recently Center Screen has ventured into arrangements to acquire and even produce short films. For one co-presentation by Center Screen and WGBH, some 15 shorts were selected nationwide, aired locally as intermissions on WGBH and WGBY, and were compensated on a sliding scale peaking at $100/minute. Another such co-presentation resulted in prime-time broadcast on WGBH of short animation films chosen from past editions of Center Screen's annual international animation roundups. And last year Center Screen commissioned six 5-minute films for children (about adults) with a grant from the state arts council. A few local filmmakers have benefited from the Center Screen projects.

BF/VF has lent a hand to a wide range of local productions in its six years of mushrooming growth, assisting video and film artists with everything from administrative to technical assistance, and indirectly in such activities as watchdogging Boston's developing cable industry.

BF/VF's exhibition program, offering a high proportion of avant-garde work, is run by Julie Levinson, who pays close attention to local artists. Expanded media have long been the norm at BF/VF: guests have included performance artists since 1977. BF/VF even sporadically offered music during a dearth of New Wave clubs not long ago; its "Red Alert" events, originated by Kathe Izzo and consisting of media, music and avant-garde

cabaret, drew big audiences for local artists and bands.

A few of the artists I've mentioned enjoy access to advanced technology at MIT and Harvard. Some operate and even design their own equipment. Some have done work at BF/VF or at the facilities of numerous schools. While a handful of the works mentioned have been sold to TV or had a brief theatrical run or earned a cash award, the artists almost universally make their living from teaching, not art.

For information on availability of works, or to contact the artists, you can begin with the Boston Film/Video Foundation, 1126 Boylston St., Boston MA 02215, (617) 536-1540. Center Screen is located at 18 Vassar St., Room 20B-126, Cambridge MA 02139. ■

Randall Conrad co-produced and co-directed the dramatic feature The Dozens. He is Boston editor of Film Quarterly, a past president of the Boston Film/Video Foundation and an AIVF member.

CORRESPONDENCE

Dear Independent:

Because Kathleen Hulser (*Cold Frames: Northern Indies Talk Shop*) was required by the necessities of editing to cut a half-hour talk down to a few sentences, I'd like to add a word or two back on the record. I feel that her use of direct quotes around the sentence "Many filmmakers live here, but rush off to the city to show their work," poorly summarizes a rather extended thought on film audiences (not filmmakers) in Vermont.

I can point to many examples of filmmakers (Walter Ungerer is the most noteworthy example, along with Dorothy Tod) who show their work repeatedly to Vermont audiences. Although at any one showing a number of "film buffs" and indies may be in the audience to give inevitable post-film discussions some focus, generally there have not been highly informed film audiences.

Generally, then, many of our more experienced filmmakers have looked to audiences in metropolitan centers and Europe for a more definitive critical response. Although I say this cautiously, I suspect it means more to the filmmaker to have an intelligent criticism than a naive acclaim.

Best of all, I think, would be if through the process of osmosis and self-education the rural audience acquired the film "experience" to assist the filmmakers with an informed critical response. Walter has tried to assist this process of informing with great perseverance over the last six years or so, much more than my own rather erratic efforts at showcasing indies. Through his and others' efforts the Vermont rural audiences are getting hipper, and the temptation to "rush off to the city" is less pressing.

Mike Billingsley, Director
The Image Co-op, Inc.
Montpelier, Vermont

Filmmakers Run the Show in Westphalia

SUSAN LINFIELD

At a time when American independent filmmakers are offered a decreasing amount of government funding with an increasing amount of political restrictions, independent filmmakers in a major West German state have won a substantial amount of government money—for both production and distribution—which they control themselves, with few strings attached.

Approximately three years ago, independents in North Rhine-Westphalia began organizing to win from the government direct funding which the filmmakers themselves would control. "We no longer wanted to give proposals to bureaucrats of the Ministries," said Gabrielle Voss, a documentary filmmaker from the area who has made a number of films on working-class life in the industrial Ruhr Valley. Voss, along with Karl Saurer of the Berlin Film and Television Academy, toured the US last November with a package of films called "German Lives," which included such meditations on German fascism as *Irreconcilable Memories* and Voss' film *The Life of Alfons S., Miner*. "We argued that opera, theater and other cultural institutions get a lot of support from the government; why don't films and filmmakers get anything?" In 1980, the filmmakers won direct lump-sum funding from the state government—funding that would be entirely under the jurisdiction of the independents' organization, the Filmburo. (In 1979, filmmakers in the state of Hamburg had also won some direct government funding.)

The Filmburo, a statewide association, has approximately 140 members; there are also separate organizations composed entirely of animators, documentarians, feature filmmakers, young filmmakers etc. from the various states. A committee of the Filmburo reviews all funding proposals and allocates money to the chosen projects, autonomously of the Cultural Ministry and the government agencies. Last year, its budget was around 1½ to two million Deutschmarks (equal to about $500,000-830,000), with which it managed to produce approximately 11 films and distribute 3. According to Rosemarie Schatter, the Filmburo's business director, in the last three years the Filmburo has supported 75 films and 33 distribution projects. The only restrictions on its funding allocations are that all recipients must live in the state (this has induced a number of filmmakers to establish small production companies in North Rhine-Westphalia) and that the subject of the film must be somehow connected to the Filmburo's locality.



Courtesy Goethe Institute

The miner from *The Life of Alfons S.* by Christoph Huebner & Gabrielle Voss.

The Filmburo has set aside specific amounts of money for distribution costs such as striking prints, printing posters and subtitling films for use in foreign festivals. "We said [to the government] that a film isn't ready when you have finished it on the editing table or even when you get a print; it's only ready when people see it, when you get an audience," Voss explained. All Filmburo-funded films must be shown for a year in theatrical and non-theatrical settings before they can be sold to television. Non-theatrical settings include churches, pubs and community centers, while the theatrical arena encompasses municipally funded theaters which show independent films for free to the public and critics. In addition, with financial aid from the Filmburo, filmmakers in West Germany are revving up their *Kinomobils*—old buses or vans which they refurbish and drive throughout the countryside, bringing their films to rural areas which don't have movie theaters.

GENERATION GAP

Which filmmakers the Filmburo funds, given its limited resources, is a delicate question. Saurer and Voss admitted that for a beginning filmmaker, funding is difficult. Graduates of the film schools have a built-in advantage, since they already have student films and sample reels to show. Attendance at such schools is severely limited, however. Voss said that last year, the Munich film school accepted 60 applicants out of 400. (One of the more noted film school rejects in past years was R.W. Fassbinder.) Reputation is also important. So, while the Filmburo tries to be more open than the government agencies in its funding choices, Voss and Saurer conceded that it is hard to "take a risk" on

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someone who has no work to show. Saurer said he saw a struggle developing between members of the Filmburo—"the [19]68 people," politically oriented filmmakers now in their thirties and forties with a substantial body of work behind them—and the younger, more experimental filmmakers who are just starting out, often working in Super-8.

Despite the success of the Filmburo, problems with funding for independents in West Germany abound. Filmburo funds are extremely limited, and filmmakers must turn to other sources—state and federal agencies, churches, TV stations—for additional money. (There is no private investment in independent films in West Germany.) In fact, the funding situation is so complicated that a cottage industry of "experts who are able to write applications and teach people how to get money" has sprung up, Saurer said. In addition, money from the television stations is both scarce and politically restricted. And, Voss and Saurer repeatedly stressed, the Filmburo in North Rhine-Westphalia (and to an extent in Hamburg) is the exception to the rule. Filmmakers in other states have not been so lucky—or so powerful.

The success of the North Rhine-Westphalia filmmakers is due in part to their particular method of organization and in part to certain aspects of the general political situation. First, filmmakers from various associations (of animators, documentarians, women etc.) were able to unite in one organization and exert concerted pressure. Second, arts funding in West Germany is fairly decentralized: every state has its own funding agencies and TV channel, so appealing to the state government is not the same as scavenging in an empty coffer. Third, North Rhine-Westphalia (and Hamburg) is controlled by the Social Democrats (SPD), which is usually more amenable to innovative arts programs than the more conservative Christian Democrats. Fourth and perhaps most important, the SPD is in political trouble these days—defeated at the national level, and with parts of its traditional power base eroding from beneath it. "The SPD needs a better image among youth, because a lot of young people are turning to the Greens," Saurer explained. "And film is a medium for youth." Hence the government's openness to the demand for a filmmaker-controlled agency.

The other major source of funding for independents is the television stations, which in West Germany are controlled by boards of directors composed of representatives of such established societal groups as the major political parties, churches and trade unions. As in the US, television funding seems to present as many drawbacks as benefits. One major problem is that the stations do not adequately fund their projects, usually allocating only DM 80,000-130,000 for a 45-minute documentary. In addition, they retain editorial control and the right of refusal over all films they fund. "They're not obligated to broadcast it if they don't like it," Voss said. "They can put it in the archive. That's in every contract."

FILMMAKERS CONTROL TV SERIES

In North Rhine-Westphalia, a filmmakers' collective has won a plum from its local TV station, WDR: a bi-weekly series of documentaries over which the filmmakers have complete editorial control. However, Voss and Saurer said that this is the only example of a filmmaker-controlled series in the country. In fact, despite the "progressive" image of such stations as WDR and ZDF (see *The Independent,* October 1982), the stations are uniformly wary of offending any of the power groups represented on the boards, which makes for a long list of forbidden subjects. Thus, in 1973, Fassbinder was forced to abandon his WDR series *Eight Hours Are Not a Day* after completing five of his projected eight films because, in Saurer's words, "he dealt with contradictions within the trade unions, and that was taboo. The capitalists and conservatives protested the series, protecting the trade unions as they are." Other touchy subjects are the police and the nuclear family, which are considered "difficult" to criticize on the air. (Interestingly, the *old* taboo—Nazism—is now discussed fairly frequently, "as long as it's done in a general, not a personal way, and you don't mention any well-known people," Voss said.)

STILL SOME TABOOS

But perhaps the most *verboten* yet widely discussed subject of all these days is that of disarmament, rearmament and West Germany's military alliance with the US. "The [German] peace movement is not a new thing; it started after the war," Saurer said. "A big majority of the German people voted against rearmament in the Fifties. The Allies stopped the vote and pushed the German military forces. I can't imagine that I could do a film [on this] for TV." Indeed, the Munich film school has prohibited all public showings of *The Long Breeze,* a student film concerning the history of postwar German rearmament, despite the protests of filmmakers, the press and others. The student has decided to completely re-shoot the film, using non-school equipment and money.

Although they are hopeful that the Filmburo victory will be duplicated in other areas of the country, Voss and Saurer also expressed caution when speaking of the future. The continued funding of the Filmburo depends both on the political situation—specifically the outcome of the various elections—and on the strength of the West German economy, which Voss described as "in crisis." When we first requested the money, they said, 'Take this and we'll increase it later,'" she added. "But we're afraid that it will just become less and less." So although at present the cameras and Kinomobils are rolling in North Rhine-Westphalia, filmmakers nevertheless keep a wary eye on the future. ■

"Nightsongs" continued from p. 10

lion dances (originally the scene of a gang shooting), gambling parlor scenes, oriental female eroticism and fatalism—the ninety-minute film will project an image not much different from the existing one. While not denying that these stereotypes are aspects of Chinatown reality, panel members say that highlighting them does nothing to deepen the viewer's appreciation of the Chinese community as anything other than a feudal enclave of indecipherable exotics. The producer, on the other hand, maintains that the film is not a depiction of Chinatown but rather the story of one family's difficulties in assimilating into its new home, and that those who object to the grimmer details are "like the little Italian woman who is embarrassed that the Mafia exists." Chinese media workers scoff at this, citing the various documentaries that they've produced or aided that openly explored community problems. Downtown Community TV's *Chinatown,* for example, dealt with the exploitation of garment workers.

In addition, critics charge that only an underlying unfamiliarity with Chinese character and the Chinatown community would result in a script like Nabili's. Of the funders who actually read it, only one was Asian. This authenticity problem, it appears, will remain as long as the screening process fails to include a substantial representation from the relevant community, and as long as progressive filmmakers, including Third World ones, consider themselves immune to racism. Future productions of American Playhouse will hopefully be different, inasmuch as three projects by Asians about Asians are currently at the scriptwriting stage.

Laudably, the filmmakers have insisted on shooting *Nightsongs* in Cantonese (the principal Chinatown dialect), but this has further complicated their work. One crew member suggested that this choice made Nabili unusually dependent on her Chinese crews, especially the on-site translator, but it has also made her unusually defensive about this dependency. All of this resulted in some crew members—both Asian and non-Asian—quitting the production during the shoot. The Asian members left because of their perception of management's general insensitivity and the frustration of limited input into the depiction of their culture. Other accounts indicated that the team atmosphere and morale desirable and perhaps necessary for such a low-paying production had not been created. For instance, unlike many productions of this scale, crew members were unable to view dailies.

Relations with the larger community, especially location contacts, have been another source of grievances. One toy store owner said that he was misled about the time and disruption entailed by a crew in his shop and lost $2,000 during the holiday day of the shoot. He was offered a $10 or $12 check as compensation. The Chinese location manager (working on his first film) claims he was used as a foil by Fucci, while Fucci contends that his employee deceived the store owner himself. Later a letter of apology and a $300 check were provided, which indicates that the producers, at some level, admit to inadequate initial compensation. The mishap could have been avoided, though, by the customary means of devising a contract that protects both parties, covering even whether the exterior shots of the store will finally make their way to the screen.

Films dealing with sensitive subjects are bound to displease some, and as the public becomes more media-sophisticated and as filmmakers branch out to treat minority communities, some clash of perceptions is inevitable. It seems, though, that this project need not have roused so much ire and it will certainly make filming in Chinatown, even for residents, more difficult. For the Chinese, the lessons learned (as with the consciousness-raising stimulated by the South Bronx *Fort Apache* several years ago) may make the pain worthwhile. For independents the lessons are more elusive. Taken to the extreme, perhaps the question posed by this experience is whether an independent film project opposed by the review panel representing the community should even be made. ■

Ken Stier is a freelance journalist who has worked in public access TV.

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Television: Transformations and New Forms

Fri. May 13	**Allan 'n' Allen's Complaint**—Shigeko Kubota and Nam June Paik (U.S.) **Ballad of Soldier Johan** (Great Britain) **Around and About & Videograms**—Gary Hill (U.S.)
Sat. May 14	**And Now This**—Kit Fitzgerald and John Sanborn (U.S.) **Meta Mayan II**—Edin Velez (U.S.) **Ellis Island**—Meredith Monk (U.S.) **Smothering Dreams**—Dan Reeves (U.S.)
Sun. May 15	**Savage/Love**—Shirley Clarke (U.S.) **Twilight**—Shireen Strooker (NDR/West Germany) **Tongues**—Shirley Clarke (U.S.)
Mon. May 16	**The Threatened Murderer, Rene Magritte**—Viktoria Flemming (NDR/West Germany) **Homage to Magritte**—Anita Thacher (U.S.) **Magritte Sur Le Plage**—Ros Barron (U.S.) **The Looking Glass**—Juan Downey (U.S.)
Tues. May 17	**Days in Gdansk**—Peter Berggren (Sweden) **Return of Martin Guerre**—Daniel Vigne (U.S.)
Thurs. May 19	**A Jury of Her Peers**—Sally Heckel (U.S.) **The Highest Value of a Woman is Her Silence**—Gertrud Pincus (ZDF/Germany)
*Fri. May 20	**Pages from Zavattini**—Ugo Gregoretti (Italy) **Swan Lake, Minnesota**—Kenneth Robins (U.S.)

Public Screenings/Festival to be held: 7:30—10:30 pm at Goethe House, 1014 Fifth Ave, NY, NY 10028

*The Programming on Friday, May 20th will begin at 8 pm. Program Schedule Subject to Change

Edin Velez Talks on Ritual, Style & the Real

"Most of what is construed as art is bullshit, and video art has an even higher level of bullshit."

LILLIAN JIMENEZ

Creating "documentaries" that aren't so much documents as his own unique interpretation of the world, Edin Velez straddles the art/reality breakdown of video genres. While studying fine arts at the University of Puerto Rico, he was seduced by McLuhan's ideas which were so influential on 1960s campuses, and abandoned painting in favor of video.

Since then Velez has emerged as a major video artist whose works have been on national public TV and shown extensively in this country and abroad in museums, galleries and festivals. His 1978 Tule and 1980 Meta Mayan both have a distinctive meditative air which is underlined by his use of natural sound rather than voice-over narration. These tapes have provoked some lively controversies about the politics of such "arty" depictions of Indian culture. In particular, the Meta Mayan tape has been attacked for sidestepping the Guatemalan government's attempts to exterminate the native group. Pointing out that the sound track includes radio broadcasts about the massacres, Velez also replies that his forte is ambiguity, and that the people's will to survive comes through clearly in the tapes. The public will have another chance to examine these issues for themselves in June, when Velez will open a three-channel installation using a new blend of his Mayan footage after El Museo del Barrio's Latino Film and Video Festival.

At present, Velez teaches at the New School for Social Research, and is working on a tape about musician Brian Eno, who has collaborated with the Talking Heads. Since he and Lillian Jimenez have known each other through working together on Tule and at Young Filmakers/Video Arts, the artist was especially candid with the interviewer, and said many things he feared would get him "in a lot of trouble." Now on to the trouble!

EDIN VELEZ: There's no video in Puerto Rico, so I came to NY and started hanging around places like Global Village. When I walked in and said I'd like to learn video, they gave me $35 a week and let me crash in the back. When no one was using the equipment I would play around with it, learning by trial and error. I stayed about six months. My wife Ethel had a good job; with the money she saved we went back to Puerto Rico for a year and a half. I thought I would make video there. We borrowed money and bought a Portapak to take with us. I tried to interest people in the government in doing video and they all laughed. I went to art schools and showed videotapes, and they all yawned. I ended up pumping gas in a gas station. So we went back to NY and hung around a part of the Mercer Arts Center called The Kitchen, run by the Vasulkas. Nam June Paik would be there asleep in the back; people would show up with tapes every night, then sit around and chat. At that time I was making abstract, colorized tapes. Video wallpaper. I felt that this could eventually evolve into something more emotional, more Latin. But I could never get any meaning out of abstract. So I quit that and started going out in the street and shooting real people.

LILLIAN JIMENEZ: How did you get started on the *Tule* project?

EV: I saw a promotional film that featured the Cuna Indians off the coast of Panama. Their culture was said to be a matriarchy. I couldn't convince anyone to fund me to go down there, so I just did it on credit cards. We shot a little tape, then tried again to get funding, and that didn't work. So we went back on our own money. I took a student [Lillian Jimenez] with me. We had our share of adventurous shooting—fun isn't the word, exactly. I came back and edited *Tule*. Even though it dealt with real people and real situations, it didn't quite live up to the norms of normal documentaries. We showed it around and nobody liked it. I got very depressed and went to bed for three days.

LJ: Why didn't people like it?

EV: I don't know. The fact that it didn't have any frame of reference was confusing. But I wanted to keep it mysterious. It wasn't really meant to explain these people—I wasn't the person to do that. Rather, it was an attempt to let people look. A lot of people loved it, a lot hated it.

LJ: Tule was pretty controversial. Some people thought you exploited the people—that

Ethel Velez



During Holy Week, boys in purple robes carry statues of the saints through the streets of Antigua. *Meta Mayan II.*

you went down there and eame back with images of "happy natives."

EV: I ean understand that. Praetieally every indigenous group in this hemisphere has been screwed over. But these people are different. They aren't downtrodden; they are proud. For reasons that are too complex to go into here, they have been left autonomous by the Panamanians. I think it's hard for people to deal with that—everyone is so set on thinking that an Indian must be totally oppressed.

LJ: But didn't you romanticize them a bit?

EV: Yes, I did. It's a very romantic tape. But the eore of it is true, and true to my feelings when I was there. We spent a month and a half in Panama, and it took 2½ years to make. In those years, I didn't change my mind about the inherent pride and strength of these people. It's not strength in adversity, but strength in just doing well. I think it's pretty obviously not supposed to be an ethnic doeumentary, even though it has been shown at ethnographic film festivals.

LJ: Were there any film or videomakers who especially influenced your work on *Tule?*

EV: Juan Downey, early on in his career, was doing b/w tapes in South Ameriea. I was very impressed by them—not by his style, but because he simply showed it was possible to carry video stuff to these plaees. Also, he has been dealing with his identity within Latin America; and I have been, too, to a certain degree. I always felt that Juan's work was partly about himself. Another influenee has been musieal. I was listening to a lot of music by Philip Glass when I was in Panama. His approach to music was something I tried to incorporate in structuring video. As a matter of fact I play Philip Glass and Brian Eno when I'm shooting and when I'm editing. It never gets on the tapes, but it's in the background all the time, and the musical patterns get into the tapes.

LJ: How did *Meta Mayan* develop?

EV: After I shot *Tule,* I spent about a year showing it or trying to get it shown. Meanwhile I had to eat, so I did a tape for one of these foundations that helps Central America. I was sent to Guatemala City to do a documentary on applied technology. While I was there I spent a few days visiting the *Asentimientos* slums—open sewers, houses made of cardboard, all very depressing. That was my first impression of Guatemala. Then I went out into the countryside, which is magnificent, and I fell in love with it. It stayed in my head. When I finally decided to do another tape, I wanted to do it in Central America. We ended up going to Guatemala, renting a car and driving around. We spent a week taping Holy Week ceremonies, which are purely Catholic—your basic Spanish imperialist religion. We went off into the mountains and spent time in different villages. I don't make CBS exposes or political documentaries; I just don't know how. So in Guatemala I was thinking: how can you approach the reality of people who are being destroyed, who are literally being slaughtered wholesale? How can you approach that politically? That was very, very tough. There were many days when I didn't know if I should have been there at all. I would stop working for days at a time trying to get a handle on it. I don't want to place myself in the context of Picasso, but he had his *Guernica;* Goya made lots of



Ethel Velez

A Mayan woman burns incense to the gods in *Meta Mayan II.*

political etchings and paintings. So there is a history of fine art dealing with political issues. I tried it and I feel that what I ended up with, in *Meta Mayan,* reflects a mood rather than any direct statement. I chose my shots pretty carefully to relate to the political situation. The tape reflects what I felt should be reflected. I feel it makes as strong a statement as the CBS report on Central America, which was a very good political documentary. But I've been attacked for *Meta Mayan,* too. You can't please everyone.

LJ: Meta Mayan is very different from *Tule.* How do you perceive the difference?

EV: In *Tule* I tried as much as possible not to intrude, except in a few instances where I used slow motion or something like that. It's transparent—your basic video verite: shooting what happens. But in *Meta Mayan* everything is modified. Perhaps 90% of the tape is shot in various degrees of slow motion. I did this to emphasize faces and expressions, and I picked shots which were essentially transitions, making them into the heart of the tape. Normally, when someone walks by with a certain look, it's gone within five seconds. I wanted to stretch it out so people could actually see it. I also felt that slow motion related a certain rhythm inherent in their world, with the exception of places like the marketplace, which is as hectic as in any large city. So I cut the marketplace in a different way. I remember being jostled and pushed around with the camera; I tried to keep that feel in the tape.

LJ: Did *Meta Mayan* achieve what you wanted it to achieve?

EV: The problem with the way I make tapes is that I don't know what I set out to do, though I do know what I don't want. It's a process of negative deduction. One thing I *did* want to get into *Meta Mayan* was mythology and religion in Guatemala. I started with a lot of quotes from the *Popul Vuh,* which is the Mayan Bible, but gradually I pared them down to only one. I also wanted to give the feeling that the things we observed happening constantly were things that went on after we left. That's why the closing shot is the same as the opening: the woman with the water can. I wanted to convey the message of oppression and ritual, and balance that with my concern with style. A lot of people say that the message of the tape is not clear. They are not sure whether these people are being affected by the political situation, or what the tape says about the political situation. I like that: The audience should bring something into the tape. If I had laid it right out there I would be insulting people's intelligence.

LJ: But that's based on the premise that people have, in fact, some idea of what's going on politically in Guatemala, whereas there's so much disinformation here in the United States.

EV: I agree with that. But I didn't make *Meta Mayan* to be shown to the general public. When I was making it I wasn't thinking, "How will this play on public TV, or cable?" Of course, I want people to see my work, but—this sounds arrogant so I'm afraid to say it—I want them to see it on my terms. It sounds very ivory-towerish, but I haven't chosen to work this way; I *have* to. I have to do it in a way that feels honest. If I don't make tapes I'm neurotic and unhappy, but if I do make tapes they have to be what I feel I want to make. Luckily, my tapes have been enjoyed, if I can use that word. Many people have really gotten the gist of what I'm trying to convey. Personally, I think *Meta Mayan* is my best tape. When I did *Tule* I liked it, but when I look at *Meta Mayan* I feel it's much more advanced.

LJ: How would you describe your work?

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Video art, representational documentary, experimental?

EV: Personal observations. I just submitted my work to a festival under the documentary category and it won a prize under the title "video art." But most of what is construed as art is bullshit, and video art has an even higher level of bullshit artists.

LJ: But don't you think that what you do is art?

EV: The problem with art is that it tends to be an elitist term. I feel that certain cooks are artists, that people who make furniture are artists.

LJ: Whose work in video or film do you admire?

EV: Most of the people I admire are filmmakers. I like very, very few video people. Most video work I have seen is extremely boring. I seldom go to video screenings. If video people took a little time to look at film work, their own work might be less repetitious. They are just rediscovering things filmmakers have been doing for years.

LJ: Don't you think that has to do with video being in its infancy?

EV: But I see a lot of video that is directly related to filmmakers' stuff that has been around for a long time. Actually, the person I feel the most empathy for is Les Blank. I see a lot of parallels between what I would like to do and what he has done. His work is also in a grey area: it's documentary, but it isn't really.

LJ: Do you consider yourself a Puerto Rican artist or an artist who is Puerto Rican?

EV: Having a middle-class Puerto Rican background, I am sort of cultureless, because the vast majority of the Puerto Rican middle classes get their values and standards from the US. One of the reasons I started doing Central American tapes, probably, was to make a connection with being Latin. By the same token, I feel that chauvinism is detrimental. I try to think of myself as a world citizen. So the answer to your question is: I am an artist who happens to be Puerto Rican. There have even been times when I have been turned down for [for funds] because my work wasn't sufficiently "Puerto Rican." It's pigeonholing to say, "You must do tapes that relate to being a Latin American."

LJ: Have you ever considered doing a tape on Puerto Rico or on Puerto Ricans or Latin Americans in the context of the US?

EV: I did, I did. I was just going over my videography and realized that in 1977 I had done a piece on a guy who made masks for the carnival on the feast of St. James in Loisaldea. He made masks out of coconut shells for practically the entire island. We interviewed him and showed the feast. But I found that, having been brought up there and gone through some problems there, there were a lot of unanswered questions in my mind about Puerto Rico—personal questions not having to do with being Latin. Puerto Rico is too close to me for me to be able to see it properly. I would like to see more Latins do work that relates to the world at large.

LJ: Don't you think that non-Latins are making too much of the material there is on us? Don't you think there's a need for us to interpret our own reality?

EV: True, but I wonder how that can be accomplished. When I was growing up everyone I knew had creative impulses geared toward music. But I think one of the problems of places like Puerto Rico is that the economy cannot support people doing film and video. It's tough to survive there. The economy and its links to the US are the basic reasons Puerto Rico doesn't produce film and videomakers in quantity.

LJ: You don't think it's a question of colonialist ideology?

EV: I think it's both. Ideology is definitely connected to the dollars. If you don't give people money, they can't be heard as easily. ■

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If It's Tuesday, This Must Be Belgium

DARA BIRNBAUM

Early last fall when neighboring French and German TV stations ceased to deliver a nightly weathercast, the surviving Belgian weathercaster, Weerman Armand Pien, a Fleming, was suddenly deluged with mail. The letters were from Belgian francophones asking him to give a weathercast in French. He answered on the air in his native Flemish: "I'm sorry, but I belong to the Dutch community and I can't make my weather report in French. But this exception I can say to you in French: *'Mesdames, Messieurs, si vous appreniez un peu de Flamand, vous comprendriez mon bulletin du temps!'*"

What does this have to do with the independent video community in Belgium? Everything. It is indicative of the political and social climate in which these videomakers must work, obtain funding and support, be it psychological or technological. In a country which can receive broadcasts from England, France and Holland, the regions are separated by schisms that are as large as Belgium's geography is small. During my two and a half weeks of Belgian travel, I found that the best way I could warm up my audience was to tell jokes I had learned *en route* about the split community and its non-communications.

How is this split community dealing with video and television? The French and the Flemish have their own Departments of Culture and, as a result, their own distinct art policies. Working with video in Flanders usually means acting on your own initiative. This differs sharply from the French provinces, where since 1975 the authorities have both licensed and subsidized local television for their community. Currently four of the original local French stations are still operative—Canal Emploi and RTC Canal in Liege, as well as Notele in Tournai and Video-Bus in Jambes—and are principally concerned with social and political issues. There are tentative plans to extend programming into the area of independent artists' works as well.

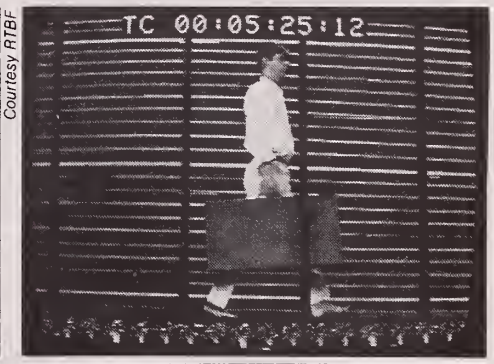
FRENCH SCENE

Further support within the francophone community is provided by RTBF, the French-speaking national channel. Since 1975 RTBF's *Videographie,* directed by Jean-Paul Trefois, has regularly opened its facilities to Belgian, American and European artists to create works-in-residence. In the past this has enabled artists such as Robert Ashley (NY) and Nan Hoover (Amsterdam) to extend their works to broadcast TV. *Videographie,* in collaboration with the Musee d'Art Moderne de Liege, is also responsible for *"Video? Vous avez dit Video?"*, a series of lectures and screenings organized both within and outside Liege, the program's home base. The fall 1982 season provided "artist-appearances" of Nam June Paik, as well as myself, and broadcasts of the works of Marie Andre, Nam June Paik and Bill Viola.

In Brussels an audio-visual library, The Mediatheque, serves the French community.



Courtesy RTBF



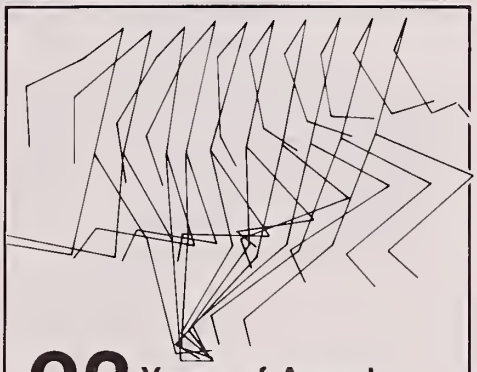
Strolling *a la* Muybridge in *Marcher ou La Fin du Temps Modernes*, a videotape by Michelle Blondel & Boris Lehman produced at Belgium's RTBF TV Lab.

In addition to screenings and programs, The Mediatheque publishes (in French) *Videodoc',* an informative monthly magazine covering the broadcast and cable industries as well as independents and video artists. At both the Palais des Beaux Arts and the Le Cambre art academy, Michel Baudson provides additional support to video art.

Activities within Brussels are not restricted to academic, institutional or broadcast /cablecast support. Similar to trends clearly visible in New York, video has become closely allied to music. The New Wave record label *La Crepuscule* attracts a fashionable public to their video-magazine with video/music "clips." Recently, Le Plan K—an extraordinary French alternative space like a four-story stack of Kitchen Centers crossed with a rock club—started a weekly program of video shows. "Berlin Night" at Le Plan K showed how the space handles video. As *Maleria!,* a Berlin rock group, played to an audience on the first floor, a large video projection screen was strung out between columns on the second floor, filling the space with "giant TV." Twenty-foot-wide images from my collage tapes—*Kojak, Wonder Woman, Olympic Skaters* and the Strip in LA showed intact instead of being montaged with other images and sound, a frequent problem with screening works in New York clubs.

FLEMISH PROJECTS

Other clubs have become "video exhibitors" as well, including Montevideo, King Hong and Club Moral in the Flemish community. It is this community which can also take credit for first introducing "video art" to Belgium through the Internationaal Cultureel Centrum (ICC) in Antwerp. Last November, this center was in danger of making a reactionary shift back to exhibiting more traditional forms of art to the total exclusion of their video program. French and Flemish video artists as well as a healthy, mainly younger contingent are fighting the policy change as best they can. The demise of ICC's video program would put an end to an institution which, under the original guidance of Flor Bex and a group of capable collaborators, had become the leading center of video art in Belgium. Trouble with the Department



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of Culture had already begun during Bex's administration. Since Flor Bex was fired, the public doesn't know how the highly sophisticated video equipment is now being used—only one of the many unresolved "riddles" surrounding ICC. Another is the resolution signed by the Department of Culture providing for a local television permit for ICC. Permission was afterwards denied, with the Department of Culture substituting an audiovisual center which produces only documentary and instructional video programs.

The Flemish national channel BRT had shown no interest in artists' video until January, when Chris Dercon (an independent who has produced, curated and written on video) was asked to assemble a program of local and international video work for a possible two-hour broadcast. If this program goes through, it would be unprecedented, since neither the US nor Belgium has ever devoted a national broadcast to video as an art form. (CBS Cable's *Mixed Bag*, eliminated in 1982 when CBS Cable folded, did present brief "clips" from artists' works with an overview-narrative.)

This new interest by BRT reflects the curiosity generally evident among the Flemish. When I had a screening planned in Leuven (a young Flemish university town), the local performance/theater center refused to present the work, stating that there simply was not enough interest in video to guarantee against financial loss. When they heard that no presentation of my work would be done in Leuven, the University and a local video group, Nervoso, got together to make it happen. The head of the art history department, open and enthusiastic about new art forms, presented the work to an SRO audience in an auditorium provided by the University. The receptivity and humor of this Flemish crowd provided a refreshing break from the "sophistication" and "coolness" of the more knowledgeable French-speaking audience of the night before in Liege. This interest is also manifest in the many video spaces and exhibitions being opened and organized by the young people of Flanders. However, production facilities and funding are limited.

Since 1980 the Nieuwe Workshop in Brussels, under the direction of Frank Vranckx, has lead Flemish independent video exploration. Several projects, including video linked with performance, have been realized, but few are recorded on tape. Upon my recent visit, the fate of the Nieuwe Workshop seemed uncertain because the recession coupled with (as usual) a conservative government make continued support hard to find. The Nieuwe Workshop, in low spirits and with union problems at the University (through whose hands the video equipment must pass), will perhaps not realize several of its projects in the coming year.

During my trip I occasionally found galleries and museums open to screening video, and the presence of a foreign artist often helped catalyze local video enthusiasts, supplying them with a good excuse to demand more video progamming. The art dealer Michele Lachowsky took a risk by presenting my tapes at her gallery in Antwerp. Director Jan Hoet, along with the Videotto group, gambled on an evening show at the Museum van Hedendaagse Kunsten in Ghent, which sold out. As a result Hoet committed himself to buying the first video work acquired in the museum's recent history; and more importantly, Videotto was in a position to push jointly (with Hoet) for more video presentations at the museum. In the south, the Provinciaal Museum in Hasselt offers regular video screenings, even attracting children, who requested repeat shows on Saturdays.

As in New York, questions of distribution and presentation seem crucial. Certainly the gallery is not an improper setting—simply an extremely limited one—and improper indeed if the *only* one! Clubs are serving as an interim solution. It was interesting to note that the young video generation in Belgium still primarily identifies itself with the arts, and the term "video art" is free from the unpleasant connotations attached to it in New York these days. It remains to be seen what other means of distribution Belgian artists will find, as VHS cassette sales begin to develop in neighboring Holland and West Germany. ■

Dara Birnbaum toured Belgium last November. Most factual historical data was provided by Chris Dercon, who writes a video art column for De Standaard. The artist also thanks Eric de Moffards of Videodoc' for providing additional info.

Charleroi Festival

In 1983 a major historical exhibition, "Art Video: Retrospectives et Perspectives," was organized by Laurent Busine and Jean-Paul Trefois for the Palais des Beaux-Arts, Charleroi. Covering two large floors, this international show included thirteen installations, with strong work by Marie-Jo Lafontaine and Catherine Ikam; a video-performance by Ulrike Rosenbach; and 150 videotapes. The latter were screened at scheduled times in two 50-seat auditoria, as well as by request in two small galleries.

Attending the exhibition opening were Belgium's leading art writers and art patrons, artists and numerous political personages, in addition to many others from neighboring countries. The exhibition was a great success, given excellent coverage in periodicals and newspapers and on radio and television programs. But most importantly, the show brought independent video to the attention of a large audience in Belgium.

A well-researched exhibition/festival like the recent one in Charleroi helps produce the critical evaluation necessary to advance video. However, while fine works were assembled in Charleroi, there were serious flaws in the exhibition conditions, particularly the improper handling of sound. When audio from four adjacent galleries is heard simultaneously, the viewer cannot give proper attention to any of the works.

What is learned from such experiences must be shared. A Paik videotape has to be given the same consideration as a Picasso painting or a Godard film. They are all serious works of art. —*Barbara London* ■

Belgian Address Book

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Plan K
Manchesterstr. 27
1070 Brussels
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ICC
Meir, 50
2000 Antwerp
031/31.91.81

Michel Baudson
Palais des Beaux-Arts
rue Royale, 10
1000 Brussels
02/512.18.05

Provinciaal Mseum
Provinciaal Begijnhof
Zuivelmarkt 33
B-3500 Hasselt

John Coopman
Videotto
Ottogracht 36
9000 Ghent

Mimmic Debruyn
De Warande Cultureel Centrum
Turnhout
014-419494

Galerie Michele Lachowsky
Waalse Kaai 47
Antwerp
03-237-2393

Laurent Busine, Curator
Palais des Beaux-Arts
Charleroi
071-31-44-20

Jean-Paul Trefois
Videographie
RTBF, Liege
041-42-00-94

BRT
Reyers Cann 52
1040 Brussels
02/737-3111

PARIS WOMEN'S ARCHIVE

KATHLEEN HULSER

The Centre de l'Audiovisuelle Simone de Beauvoir opened last June, squeezed into four floors of a Paris building as narrow as the Center's title is long. The founders, actress Delphine Seyrig and video documentarians Iona Weider and Carole Roussopoulos, started it as an archive and are now establishing card catalogues on film, video, audio and photographic works by women, as well as collecting cassettes. The collectively run Center is also involved in lightweight video production, which is expected to underwrite some of its operating expenses, in accordance with the three funding Ministries' (Culture, Women's Rights and Solidarity) demand for eventual *autofinancement.*

As in the States, French video activity as art and politics proliferated throughout the seventies. Weider and Roussopoulos, who worked with the women's media group *Les Muses S'Amusent,* realized that as media organizations came and went and formats changed, society was in danger of losing track of ten years of work in video or small-format film.

Currently the Center offers only a small payment for copies deposited with it: FF 40 (equal to about $6.50), certainly less than the cost of copying a tape. But since the top floor of 32 rue Maurice Ripoche is choked with new editing equipment, the organizers are offering valuable exchange time in the off-line suite, as well as co-production opportunities. Producers are encouraged to build up a time account. The Tri-Standard equipment includes a 6-channel Sony MX-650, stereo mic mixer and two Sony U-matic VCRs. During the three days a week the downstairs gallery with monitors is open to the public, women often come in with tapes to show to each other.

To encourage a broader diffusion of media skills among women, the Center hosts one-month residencies, for which there has been a large backlist ever since the doors opened. In addition, photos from women photographers are being collected, although this expanded function poses some problems for the Center's limited space and budget. When I was there in December, the photoarchivist Catherine Deudon was trying to devise a workable system for cataloguing slides.

Pressure to self-finance combined with the Center's multiple aspirations are forcing it into an income-generating drive—and as a result much time is now devoted to production and somewhat less to the original archiving concept. The Center's 1982 FF 900,000 budget (about $130,000), will sink to FF 700,000 in 1983, and by 1984 the Center must earn 40% of its own budget. Since archiving isn't remunerative, this implies a lot of hustle. Which is not to predict a commercial fate: as Iona Weider phrases it, "We are oriented to doing non-fiction projects with our light video equipment. While we fully intend to continue with projects of social worth, we also hope to obtain some government commissions, for training tapes and so on." As an example she cited a tape about problems of women in prison. Aimed at social workers, officials, lawyers and the public, it would raise, among other issues, the troublesome question of the Normandy location of France's only women's prison—a site which puts it out of reach for one-day visits from much of the population. An example of socially committed Center video production I screened was *Agricultrices* (women farmers) *de Champagne,* a lively and well-shot look at some of the doughty farmeresses of the wine region, and their efforts to penetate the traditionally all-male farmers' union.



Zsuzsa Korosi

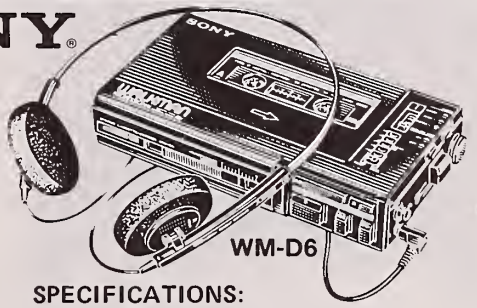
Houseful of tapes at Paris Women's Archive.

Judging from my visit, video distribution in France doesn't seem to be any better systematized or lucrative than here. "The only one I know of who has sold a work made in video to TV [that is, the government-run channels which are the only TV in France] is Godard," Weider wryly remarked. Since the Mitterrand government arrived (and embarked on the customary purge of network chiefs), FR3, the regional network, has vowed an "open-door" policy. But women at the Center were skeptical and said they have yet to see any results. Apparently origination in ¾" is nearly as unpopular there as here.

Besides distributing its own productions or co-productions to non-TV outlets, the Center functions as an informal info network. People call there to obtain centralized information on matters relating to women in the media, Weider explained.

On the horizon are plans to internationalize both the Center's holdings and its orientation. According to Weider, the staff is talking with UNESCO about cooperating with Third World film and videomakers, and aims to deal with foreign-language works by dubbing voice-overs on the second audio channel. Meanwhile, visitors, Third World and other, are welcome at the Center—it's worth dropping by during a Paris stay. ■

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Upper Voltage Among Pan-African Filmers

MARK A. HUKILL

"Cinema is before all a means of information, sensitization and culture, if not a 'raw material' of civilization," said Med Hondo, a filmmaker from Mauritania, in an interview at the February opening of the 8th Pan-African Film Festival (FESPACO) in Ouagadougou, Upper Volta, West Africa. FESPACO is perhaps the grandest reunion of African filmmakers and cinephiles in black Africa today. For nine days, the capital of one of the world's poorest nations is transformed into a cinemagoer's unabashed smorgasbord of "African" films. Beginning in 1969 with four countries participating and fifteen films, FESPACO has grown into one of the African continent's largest film gatherings, along with *Les Journees Cinematographiques de Carthage* (Tunisia) and the Mogadishu Pan-African Film Symposium (Somalia). This year, 31 countries presented 52 films, down from the 1981 peak of 85 films.

The festival aims to spotlight African films and to promote African film production, distribution and financing. FESPACO is also "the privileged occasion for Africans to clear their minds inundated with karate and pornographic fims," says Alamata Salabere, secretary-general of FESPACO, "and to sweep away apologies to a civilization that is not theirs; in brief, to become conscious of their proper existence."

The competition is open only to African filmmakers; however, films from many nations, not necessarily of African subject matter, are shown in exhibition. *AIVF* member Jim Rosellini showed three of his documentary shorts on aspects of Upper Volta culture. During eight years in Upper Volta, Rosellini produced *Diro and His Talking Musical Bow, Dance of the Bella* and *Adama, The Fulani Magician*. But FESPACO is first and foremost an African filmmakers' forum. Several pioneers in African cinema were present this year, including Ousmane Sembene (Senegal), Timite Bassouri (Ivory Coast), Ola Balagun (Nigeria) and Paulin Vieyra (Senegal), along with other names familiar to African cinema presenting new films: Souleymane Cisse (Mali) and Taieb Louhichi (Tunisia).

MYSTICAL & MILITARY POWERS

Despite efforts by these and many other filmmakers, African cinema is today still in its early stages of development. Although overall quality has advanced in recent years, Africa in general has yet to master the medium of film as a means of expression for its own diverse and complex cultures. Still reflecting and imitating the film style of developed nations, a proper identity for African film has yet to be attained. Nonetheless, the evolution of African cinema is clear. The improved technical, aesthetic and conceptual quality of many films seen at this year's FESPACO is undeniable. *Finye* (*The Wind*), directed by



Courtesy New Directors

Mute hero of *Wend Kuuni*, which was shown in Ouagadougou & at the 1983 NY New Directors.

Souleymane Cisse, contains extraordinary scenes of intimate human interaction within the Malien cultural *milieu*. The film is about a student rebellion and a repressive military regime's crackdown, with emphasis placed on traditional Malien values. (Cisse is no stranger to his subject; indeed, he was jailed in the mid-'70s for a student strike action against the Malien military regime.)

In a scene which may eventually become an African cinema classic, the father of Ba, a striking student, implores his god to force the military governor to release his son. Standing before a huge baobab tree in the steamy Sahelien plain, swishing a feather hand staff in the air, he begs protection for his son. The god responds by saying that even its great power wanes in these new times. At that moment, a large white ram representing the sacrifice appears and walks towards Ba's father. But instead of remaining between him and the statuette representation of the god at the base of the tree, the animal walks past both and out of sight—the tradition, the mystical powers, the cherished values passing with it. Later, although Ba's father is unhurt by a bullet fired at point-blank range, he burns his "protective" clothing because his god's power was enough to protect him but not his son. This highly charged emotional sequence of uniquely African expression may have been enough in itself to persuade the jury to

award *Finye* the grand prize for a full-length feature and one million cfa francs (approximately $3,000).

Wend Kuuni (*The Gift of God*), directed by Gaston Kabore of Upper Volta, which won the award for best cinematography, and *L'Ombre de la Terre* (*Shadow of the Earth*), directed by Taieb Louhichi of Tunisia, which won awards for best script and editing, both mark an increase in sophistication of African filmmakers' treatment of subjects within their own cultures and integrity of expression of concepts and messages through the film medium.

DISTRIBUTION

During the festival, a seminar sponsored by UNESCO addressed the subject of "African Film and its Public." Although the discussion leaned specifically toward problems of financing and distribution of African films, questions of who or what is the African audience were integrated so as to approach more applicable solutions to production problems. The particularities of these problems are not necessarily uniquely African. However, the fact that nearly all cinema structures and organizations in Africa today are tied directly to governments has created a massive dependency on very limited state funds. Propositions for increased support by African governments as well as exploitation of private financial resources within the context of African realities were explored during the seminar.

As of now, only one interstate film distribution agency controlled by Africans exists in Africa today. The CIDC (Consortium for Interstate Distribution of Cinema) has fourteen member countries and distributes to nearly 150 theaters. Unfortunately, the meager number of African productions forces CIDC to import nearly 90% of the films it distributes: mainly American or European B-movies and karate or "production-line" films from India. CIDC is still in its infancy, which only adds to the frustration of many African filmmakers trying to get their films distributed to a vast African market still colonized by low-grade foreign films. But blame cannot be entirely pinned on the so-called imperialist foreign distributors. South African Lionel N'Gankane (African National Congress-ANC) pointed out during the seminar: "We Africans must also fault ourselves for not looking at many of the possibilities and avenues that could be open to us for financing and distributing our films."

The private sector as a source of financial support to African cinema remains virtually untouched. As a viable business, it still remains to to be shown to possible investors that African film production is a reasonable investment risk. Given the sociopolitical realities of overwhelming state domination in all sectors of commerce and industry in many African countries, filmmakers must look to governments for major financial support. "There can't be a viable cinema without the intervention of the African states," concludes Med Hondo, "to organize, support and regulate, and also to initiate and protect investments." The director of CIDC/Upper Volta responded that such state structures as CIDC distribution cannot be the only means of support for African cinema, although more political pressure could help the state-controlled distribution agency to function more efficiently. Indeed, filmmakers are turning more and more to a wider range of financing possibilities, such as interstate co-productions and financing through the television services of various nations. For example, three of the four feature-length films presented by Niger at this year's FESPACO were co-produced at least in part by Niger's national television service, Tele-Sahel (ORTN).

FINANCING

In the French-speaking countries of Africa, another form of film production financing is available. The Agency for Cultural and Technical Cooperation (ACCT) within the French Ministry of Foreign Affairs is looked to by many filmmakers as a major source of financial backing. ACCT usually gives filmmakers grants destined to cover technical costs, such as lab fees. Usually post-production including editing then takes place in France under the control of French technicians. Afterwards, ACCT retains non-commercial rights to the films it helps finance. Since Francois Mitterand's Socialist government came to office, the amount of money available for film financing through the ACCT has doubled.

Critics of this kind of backing claim that in the long term this manner of financing only increases dependency on a sort of foreign aid that does nothing to help develop African resources. "If tomorrow the funding is cut off," reasons Moussa Bathily of Senegal, "a major portion of African productions will simply cease to exist. We must therefore seek other solutions which help build structures to make African cinema a self-reliant and commercially viable means of expression for Africans."

From a rich oral-tradition heritage to the evolution of a sophisticated written literature, Africa is now struggling to develop an important means of expression and communication through film. Hopefully FESPACO 1985 will be able to reflect even more concrete accomplishments in the development of African cinema. ■

Mark A. Hukill is a technical advisor for Lutheran World Relief, and an on-the-job trainer for the Ministry of Information and the national TV service of Niger in Niamey.

SCENES FROM HAVANA

ROBERTO GAUTIER

The Fourth International Festival of New Latin American Cinema (December 3-12, 1982) in Havana was a whirlwind meeting for 348 cineastes from 35 countries, with 238 films screened in nine days. Starting with accommodations at the Hotel Nacional, an elegant classic from the 1920s on Havana's Atlantic coast, ICAIC (the Cuban Film Institute) sponsored a comprehensive event featuring documentaries, feature-length fiction, animation, video, Super-8 and a film market for distributors. Generally, the festival was organized well. Screenings went from 10 am to midnight daily. Pounds of detailed notices, schedules and seminar transcripts were provided to festival delegates.

The festival focused on political and human interest issues. The presentation of political problems by Latin American filmmakers was a lesson in sophistication for the North Americans, whose political points of view are generally less well-developed. In theory, if not in actuality, the Latin American artists wished to merge art and ideology for the purpose of facilitating social change.

Although Cuban films predominated at the festival, the first prize in the full-length fiction category went to *Tiempo de Rancha* (*Time of Revenge*) by Argentina's Adolfo Aristarain. *La Boda* (*The Wedding*) by Thaelman Urgelles of Venezuela received second prize, and third prize went to *Polvo Rojo* (*Red Dust*) by Jesus Diaz of Cuba. In the documentary group, *Carta de Morazan* (*Letter from Morazan,* El Salvador) and *Ciertas Palabras con Chico Buarque* (*A Few Words with Chico Buarque,* Brazil) shared first prize. Cuba got the second prize, and *AIVF* member Ana Maria Garcia's *La Operacion* (*The Operation,* Puerto Rico) came in third.

All screenings at the spacious and comfortable Cinemateca were well-attended, but all the enthusiasm in the hemisphere cannot make up for the economic conditions in Latin America. Since feature-length films are too expensive, the documentary was king at Havana's festival. Despite lagging film technology and thin production budgets, the spirit shows itself in the short film. The Revolution under ICAIC has not erased poetry, though Cuban cinema is very often "official" verse.

Cuban documentarians are well-respected by their Latin American *companeros* ("comrades"). Technically, the Cuban films were well-done, and so were most of the Argentine and Venezuelan films. However, many delegates noted a didactic, propagandistic element in the Cuban films: Cubans at work and play were usually depicted showing popular support for the Revolution in political and cultural life. The documentary format was also used for the purposes of political education, general information and entertainment.

PRINCIPLES & RESOLUTIONS OF THE ASSOCIATION

●

AIVF FOUNDING PRINCIPLES

1. The Association is a service organization of and for independent video and filmmakers.

2. The Association encourages excellence, commitment and independence; it stands for the principle that video and filmmaking is more than just a job—it goes beynd economics to involve the expression of broad human values.

3. The Association works, through combined effort of membership, to provide practical, informational and moral support for independent video and filmmakers and is dedicated to ensuring the survival and providing support for the continuing growth of independent video and filmmaking.

4. The Association does not limit its support to one genre, ideology or aesthetic, but furthers diversity of vision in artistic and social consciousness.

5. The Association champions independent video and film as valuable and vital expressions of our culture and is determined, by mutual action, to open pathways toward exhibition of this work to the community at large.

●

AIVF RESOLUTIONS

1. To affirm the creative use of media in fostering cooperation, community & justice in human relationships without respect to age, sex, race, class or religion.

2. To recognize and reaffirm the freedom of expression of the independent film and videomaker, as spelled out in the *AIVF* principles.

3. To promote constructive dialogue and heightened awareness among the membership of the social, artistic and personal choices involved in the pursuit of both independent and sponsored work, via such mechanisms as screenings and forums.

5. To continue to work to strengthen *AIVF*'s services to independents, in order to help reduce the membership's dependence on the kind of sponsorship which encourage the compromise of personal values.



Paula Court

Mexican animator Jose Luis Agraz (r.) at the Plaza de la Revolucion, Havana.

ICAIC used many techniques to argue these themes. Fast-paced editing, superior musical scores, well-planned interviews, close-ups of Cubans in all occupations, clips of Fidelistas fighting Batista, flashbacks, blank screens, eccentric camera work and excellent color quality were all to be found.

Interviews with Cuba's Santiago Alvarez, Jesus Diaz and Pedro Chaskel emphasized the need for international cultural exchanges. The concern for technically well-crafted films with a high level of political awareness was a common thread among all filmmakers.

Politics was everywhere in Havana and at the festival. Cuban film officials organized a grand festival and took every opportunity to assert Cuba's role as star of the Revolution in the hemisphere. In turn, the visiting cineastes came as friends of Cuba, whose role as a political and cultural leader in Latin America is being tested by global economic strain and pressures from the Reagan administration. During the festival, Reagan was actually in Brazil, expressing delight at being in Bolivia. He was placing the blame for the region's ills on Fidel Castro, and this hostile stance toward Cuba became a backdrop for the festival.

While US funding for the arts disappears, Castro continues to support Cuba's artists. The reception hosted by Castro for the film festival people, a first, was politically very important for the Cuban Film Institute. Before the surprise invitations came, no one in the partisan crowd had expected to meet Castro, or to be given a party at the *Palacio de la Revolucion* (the Department of Justice under Batista).

Perhaps the most stimulating part of the festival was talking and living with people from all over Latin America for nine days. One could sit with Mexicans, Peruvians and Brazilians for breakfast, then lunch with Argentines. Kiril Razlogov, advisor to the Soviet State Film Corporation, came around to chat. Discussions touched on didacticism in socialist art, the cult of personality in Cuba, money problems for filmmakers, revolutionary fervor in Latin America and distribution problems (sound familiar?). Of course, everything was much easier if you could speak Spanish, but cinema remains an international language. *—Roberto Gautier*

[A committee was formed at the Havana festival to organize a retrospective of North American independent films, accompanied by a delegation of North American filmmakers. The committee includes *AIVF* members Barbara Margolis, Ana Maria Garcia and Jane Morrison. We will report on their progress in future issues—*Ed.*]

Roberto Gautier is a freelance journalist specializing in political and cultural subjects.

AIVF MINUTES

The *AIVF* and *FIVF* Boards of Directors met on March 7, 1983. A summary of the minutes follows. Full minutes are available on request.

REPORTS

- UNESCO Project—UNESCO is contracting with *FIVF* to develop a screening and discussion series of non-US film for telecast from New York City. UNESCO is making a preliminary grant for a feasibility study.
- Festival Bureau reported increased activity and opportunities. Several fests have invited *FIVF* to attend.
- Cable Access—*AIVF* has filed court papers to intervene in the "Comax" case, a challenge of New York State's public access requirements by 2 upstate cable companies. For *AIVF*, public access represents a valuable outlet for some independent work and protects First Amendment values in open communications.
- Membership Benefits—*AIVF* has arranged for a group equipment insurance plan and for National car rental discounts for *AIVF* members.

NEW BUSINESS

- The Board voted unanimously not to co-sponsor events or activities with the US Information Agency due to the agency's identity as a propaganda arm. USIA has approached *FIVF* to host a roundtable with foreign filmmakers.
- *AIVF* Board resolved to file comments with the FCC opposing repeal of the Network Financial Interest and Syndication Rules. The rules have fostered the growth of independent stations and production entitities and diversified the marketplace.
- The *AIVF* Board resolved to hold a Board/staff retreat in early June to assess *AIVF*'s programmatic direction and future.

AIVF and *FIVF* Board meetings are generally held at 7:30 on the first Monday of every other month. The next meeting is May 2. Meetings are open to the public. *AIVF* members are encouraged to attend and share their views with the Board. For more information, call *AIVF* at (212) 473-3400. ■

FESTIVALS

Deauville: The Good, The Bad and the Wealthy

GRAFTON NUNES

Independents run the risk of being completely smothered by stardust in Deauville, a festival designed primarily to premiere Hollywood productions in France. But invitations to independents appear to be on the rise, and a foot in this door is nothing to be sneezed at. Armed with the tactical information provided below by reporter Grafton Nunes, even a novice should be able to negotiate the rocky waters of this glitzy event.—W.L.

The Deauville Festival of American Cinema shows exclusively American feature films, an orientation that has aroused political controversy and charges of cultural imperialism from Jack Lang, the French Socialist government's Minister of Culture. The main emphasis is on French premieres of Hollywood movies; in 1981 they presented *All Night Long, Cutter's Way, The Four Seasons, Inside Moves, Outland* and *Raiders of the Lost Ark*. 1982 spotlit *E.T., Cat People, Poltergeist, Diner, An Officer and a Gentleman, Victor/Victoria* and *Blade Runner*. Most of the films were represented by stars, directors and studio executives who use the festival as a business vacation. The stellar collection attracts many European celebrities, hordes of photographers, journalists and fans, producing an atmosphere more of an international publicity event than a serious celebration of American cinema.

Independent films are presented partly out of a philosophical dedication to represent the whole American film scene and partly out of a necessity to fill two theatres with films for nine days. The term "independent" as used at Deauville refers to any film not produced by a major studio. Such films as *The Beastmaster, The Chosen, Eating Raoul* and *The Legend of the Lone Ranger,* although picked up by majors for distribution, were presented as independents. Other entries in this category were network TV movies seeking European distribution. A majority of the other "independent" films were presented by smaller but established production/distribution entities such as Viacom, Manson International, Lorimar, Comworld, Hemdale, Carolco, New Line and PBS/WNET. These companies generally hired production representatives who, through connections with the press and festival staff, can arrange the best exposure (newspaper, TV and radio interviews and reviews) for their films.

If you are an independent without a production representative you must promote yourself and your film. The director of the press office is only interested in major studio films and celebrities; he will barely acknowledge that you exist. His staff consists of bilingual young people who make up in enthusiasm what they lack in expertise. They try very hard to be helpful, providing, upon request, lists of journalists, media organizations and distributors in attendance, complete with hotel and room numbers. This enables you to target the people you want to see your film and to get your promotional material to them. The press office will set up interviews, but you will often have to suggest whom they should approach; you cannot assume that they will initiate the process.



Courtesy Filmmakers

Ed Stabile & Tia Stack's *Plainsong* showed at Deauville.

Another big difficulty for independents at Deauville is the poor quality of the 16mm projection. There are two screening facilities in the Deauville Casino, the center of festival activity. The main theatre, which shows 35mm exclusively, has excellent projection and sound, good sightlines and comfortable seats. But 16mm films are shown in a neo-Baroque opera house, where portable projectors throw the image onto a postage stamp-sized screen. The sound is swallowed up in an enormous domed ceiling, and the seats were designed for masochists. Needless to say, the modern theatre attracts better attendance than the opera house.

Language is also an important success factor. If your film isn't dubbed or subtitled, the French audience will either not attend or walk out. In 1981, *The Return of the Secaucus Seven* played the festival after receiving excellent advance word from the American press. The festival program designated the film "V.O." (*version originale*) without subtitles. It played the opera house and drew less than a dozen people, some of whom were Americans who walked out because the sound system was so bad they couldn't understand their own language. In 1982, similar fates befell Michael Oblowitz' *King Blank,* Ed Stabile's *Plainsong* and Bill Farley's *Citizen.* Christian Blackwood's *All by Myself* fared better in the opera house—not only because it was subtitled, but also because the documentary's subject, Eartha Kitt, made a personal appearance.

A major benefit of Deauville is its manageability. Most of the activity occurs in two hotels, the casino in between and the beach out front. There are seldom more than two events taking place at the same time. This concentration makes it easy to meet fellow Americans, be they directors, actors, journalists or critics.

Deauville is not a buyer's market. Representatives from distribution companies are interested in publicizing the films they have brought, not acquiring new films. They can more often be found around the pool than in the theatres. One representative of a major studio recently bragged that she managed to get in lots of tennis and not attend a single movie!

There are cases, however, where the festival has helped filmmakers make sales. Immediately after the first screening of *Purple Haze,* David Morris received a substantial offer for British rights. This allowed him to pay off the copyrights for his extensive use of 1960s music. *King Blank*'s appearance at Deauville helped Michael Oblowitz sell TV rights to Britain's Channel 4. Larry Schiller closed a deal for French theatrical rights to his two-hour version of *The Executioner's Song* the day after it screened.

Many independent films from Deauville are shown the week after the festival at the Cine matheque Francaise in Paris. French critics and distributors who might not attend the festival because of the Hollywood orientation can be persuaded to see an independent film sometimes at the Cinematheque. To make this work, one must again target the people who should see the film and get the word out.

Filmmakers accepted by the festival have to get themselves and their films to Deauville. Once there, the festival provides a room and breakfast at one of three luxury hotels. The Royale and the Normandy are preferable, since they are next to the casino. The Hotel du Golf is four miles out of town and is a viable option only if you can rent a car or afford the expense of cabs. Every day offers at least one invitational luncheon or dinner, which cuts down on eating expenses. There are restaurants along the Rue Eugene Colas (such

as Chez Miocaue) which serve good food at reasonable prices.

The Deauville Festival offers the independent filmmaker an opportunity to learn some valuable lessons about the international film festival game, meet interesting people not otherwise approachable and stay ten days in an elegant hotel in a storybook town on a beautiful coast (a giddy experience that can reveal to you all your class confusions). If you are interested only in selling your film, don't go to Deauville. If you make films partly because of the experiences the lifestyle can provide, Deauville will certainly not disappoint you. ■

Grafton Nunes has attended the Deauville Festival twice: first as producer of The Loveless and then as a journalist for Millimeter magazine. He works in the Theatre Department of Columbia University.

IN BRIEF

The month's additional Festivals have been compiled by Melody Pariser and Wendy Lidell with the help of Gadney's Guides and the FIVF files. Listings do not constitute an endorsement, and since some details change faster than we do, we recommend that you contact the festival for further information before sending prints or tapes. If your experience with a festival differs from our account, please let us know so that we can improve our reliability.

Domestic

● *CINDY COMPETITION,* sponsored by Information Film Producers of America (IFPA), presents its awards Nov. 19. They accept documentary, educational, industrial & business films, & are more interested in presentation of info than in entertainment. Gold, Silver & Bronze Cindy plaques awarded in 16 categories, as well as special awards such as last year's silver anniversary competition. They accept 16mm films, ¾" videotapes, 35mm filmstrips or slide-films, audio productions & multi-image shows. Entry fees: $25/students, $65/IFPA members, $85/non-members. Entry deadline: June 15. Contact: Wayne Weiss, 750 East Colorado Blvd., Ste. 6, Pasadena CA 91101; (213) 795-7866.

● *INTERNATIONAL REHABILITATION FILM FESTIVAL,* Nov. 15-18, stands alone among its peers in size and scope, presenting the largest group of rehabilitation & physical disability films to an estimated audience of 700 per evening. Awards given in 14 categories for films that raise general public's awareness & increase rehabilitation professionals' knowledge. Last year's Grand Prize winner, *Dystonia,* was produced by UCLA Neuropsychiatric Institute. Films in 16mm, ¾" videotapes & 35mm filmstrips or slide-tapes are acceptable. Entry fee: $15-$75 depending on length; sponsor pays return postage. Deadline: Sept. Contact: Holly Starkman or Tim Moses, 1123 Broadway, New York NY 10010; (212) 741-5160.

● *INTERCOM,* Sept. 12-14. This 19th annual industrial film festival accepts films in 16, 35 and 70mm, & videotape in ¾" or VHS. They award Gold, Silver & Bronze Hugos in 58 categories. Entry fees: $55 to $90. Enter by June 13. Contact: Reed Larson, INTERCOM, 415 North Dearborn St., Chicago IL 60610; (312) 644-3400.

● *MARIN COUNTY NATIONAL FILM COMPETITION,* June 30-July 4, now in its 13th year, seeks to give independent filmmakers opportunity to show films publicly. Takes place at family-oriented Marin County Fair, so organizers may eliminate films considered unsuitable for children.



Courtesy Filmmakers

Ron Vawter & Rosemary Hochschild appearing in Michael Oblowitz' *King Blank*, which was picked up by Britain's Ch. 4 after being seen at Edinburgh.

Independent & animated 16mm films under 30 min. welcome. Winners share $700. Entry fee: $10; fair pays return postage. Deadline: June 1. Contact: Yolanda F. Sullivan, Marin County Fair & Exposition, Fairgrounds, San Rafael CA 94903; (415) 499-6400.

● *PACIFIC RIM WOODEN BOAT FILM FESTIVAL,* July 1-3, encourages filmmaking on use, history & construction of wooden boats. $15 entry fee is used for return postage; remainder goes toward cash prizes for 3 best films. 16mm only. Deadline: June 24. Contact: Marty Langeland, 2770 Westlake Ave. North, Seattle WA 98109; (206) 283-9166.

● *PUBLIC RELATIONS FILM/VIDEO FESTIVAL,* November, sponsored by Public Relations Society of America, honors best film & video produced for public relations purposes by companies & organizations. Enter only sponsored 16mm films or ¾" videocassettes in one of 8 categories. Fee: PRSA members/$125, non-members/$150. Entry deadline: June 30. Do not send films until directed by PRSA. Contact: PRSA, 845 Third Ave., New York NY 10022; (212) 826-1750.

● *ERRATUM:* The Jan/Feb *Independent* erroneously stated the dates of the National Video Festival/Student Competition. Correct dates are: entry forms—May 1; tape submission—June 15; festival—Sept. 22-25. ■

Foreign

● *BRAZIL SUPER-8 FILM FESTIVAL,* Aug. 1-6, celebrates its 10th anniversary in 1983, although it has only accepted international entries since last year. Toni Treadway, *The Independent*'s Super-8 editor, said last year's was well organized & that "the Brazilians are producing some beautiful & complex narrative S-8 films." Winning films in 10 categories tour Brazil for 6 months after festival. Judges view films in their entirety; festival pays return postage. Enter films under 20 min. by June. Contact: Abrao Berman, Grife-Acao S-8 Center of Cinema Studies, Rua Estados Unidos 2240, 01427 Sao Paulo-SP, Brazil; tel: 852-1704.

● *23rd CARTAGENA INTERNATIONAL FILM FESTIVAL*,* June 7-13, brings together the most important films of the Ibero-Latinoamericano area, presents best of recent Colombian production & shows outstanding films from all over the world. Statues awarded for Ibero-Latinoamericano features, Colombian short subjects & international features. Deadline was Apr. 18, but immediate correspondence via Telex or telegram might gain entry, since prints are accepted until May 23. Contact: Festival Internacional de Cine, Apartado Aereo 1834, Cartagena, Colombia; tel: 42-345; cable: Festivalcine.

● *EDINBURGH INT'L FILM FESTIVAL,* Aug. 21-Sept. 3, continues a favorite among American independents, showcasing everything from Hollywood features to animated shorts, including documentaries & narratives of any length. Particularly receptive to American independents, a good place to be picked up by other festivals like London & Berlin. Festival takes place amidst a citywide arts festival celebrating music, drama, theater etc. Director Jim Hickey estimates audience for two weeks of film screenings at approximately 20,000, while the arts festival draws over 100,000. Festival can pay only a portion of the filmmaker's airfare, & three nights' accommodations. *FIVF* will send a group shipment of films (& films on videotape) in late May. For details send SASE to: *FIVF*/Edinburgh, 625 Broadway, New York NY 10012. If you entered the Atlanta Film Festival in March, Hickey will have already seen your film, & you need only write & ask him if he wants it for Edinburgh. Contact: Jim Hickey, Filmhouse, 88 Lothian Rd., Edinburgh EH3 9BZ, Scotland; tel: 44-31-228-6382.

● *OVIEDO INTERNATIONAL VIDEOFILM FESTIVAL,* July 16-23, celebrates promotion & diffusion in Spain of general culture through video/film system, believing it a sure way to get into social & cultural paradigm of our time. Cash awards. Festival is divided into 4 competitions: video by professionals; video by amateurs; environmentalist video up to 45 min.; & film recorded on video in adventure, drama or thriller genres.

Deadline: May 31. Entry forms, plus 10 copies of plot synopsis, credits, poster & 3 photos required. Participant pays all postage, & must send advance telegram to inform committee film will be arriving. Contact: Festival Internacional de VideoCine de Oviedo, Calle Nueve De Mayo, 2-1 °A, Oviedo-1, Spain; tel: (985) 22.10.96/97.

● *SALERNO INTERNATIONAL FILM FESTIVAL FOR CHILDREN & YOUNG PEOPLE,* July-August. Established 12 years ago, sponsored by the Ministry of Tourism & recognized by UNICEF & UNESCO. Aim: to deal w/youth- and childhood-oriented themes; also to give young people chance to show work they have produced themselves. Categories: story, animation, teaching-information, documentary & problems of childhood. Medals, certificates, sponsored prizes awarded to films selected by juries of children & youth. No entry fee; entrant pays all postage. Deadline: June. Contact: Claudio Gubitosi, Artistic Director, 84095 Giffone Valle Piana, Salerno, Italy; tel: (089) 224322.

● *TORONTO SUPER-8 FILM FESTIVAL,* usually held in June, will not be taking place this year due to what Director Sheila Hill called "very serious financial cutbacks." She has proposed to conduct a small Super-8 program as part of the large & well-funded Toronto Festival of Festivals in September, & is presently awaiting their reponse. Says Hill, "We have gained a reputation, and if we can't do it properly, we won't do it."

● *TRIESTE INTERNATIONAL SCIENCE FICTION FILM FESTIVAL,* July, now in its 2nd decade, seeks to confirm how margin between fantasy & reality has become closer in overwhelming rush of technological progress. Entries in 16, 35, & 70mm accepted in both short & feature lengths. Scientific & documentary films are sought as well as science fiction. Entries must be recently produced, still unreleased in Italy, & not entered in other competitive events. Impressive catalogue available. Awards given. No entry fee. Deadline: June. Contact: Flavia Paulou, Calle Avogaria 1633, 30123 Venice, Italy; tel: (040) 750.002, 795.863.

● *VARNA WORLD ANIMATION FILM FESTIVAL,* Oct., one of the wealthiest international animation festivals both in subsidy & public attendance, has as motto "Humanism, Movement, Beauty." Entries must be in 16 or 35mm, not exceeding 100 min., made since Oct. 1981, & should not have received awards at other international European film fests. All types of animated films acceptable in these categories: less than 5 min.; 5-15 min.; 15-100 min.; children's film (not part of serial); film specially produced for TV or part of a TV serial; & film debut. No entry fee, prizes awarded in all categories. Deadline: July. Contact: Hristo Tsachev, Director, 96 Rakovsky St., 1000 Sofia, Bulgaria; tel: 876611; 595061.

● *VENICE BIENNIAL,** early Sept. Over 100 filmmakers, 1,400 press & media reps & nightly crowds of 1,000s attend Venice, which ranks with Cannes & Berlin as one of Europe's major fests. Last year's Golden Lion for best film went to Wim Wenders' *The State of Things,* & American competition entries were *Tempest* by Paul Mazursky and *A Midsummer Night's Sex Comedy* by Woody Allen. Numerous complaints were made last year about poor organization, which may make doing business even more difficult for an independent without money and contacts.

Besides the main competition, information sections and retrospectives—all for features only—there is the innovative Mediodia/Medianoche Series programmed by Enzo Ungari (who also programs for the Turin Film Festival). Films described by Ungari as "too difficult for the festival audience," such as those by Jean-Marie Straub, Chantal Ackerman and Raul Ruiz, show at noon, and films "too easy for the festival audience," like those by Tobe Hooper, Steven Spielberg and Michael Cimino, run at midnight. The latter seem to generate tremendous interest in spite of any implied stigma: last year, *E. T.* packed the house. Contacts: Carlo Lizzani, Director, Settore Cinema-Spettacolo-TV, San Marco, Ca' Giustinian, 30100 Venezia, Italy; tel: 700.311; Telex: 41685; or Enzo Ungari, Via Giovanni Miani, 40, Roma, Italy; tel: 578.19.30

● *SAN SEBASTIAN INTERNATIONAL FILM* festival, Sept. 15-24. Approximately 40,000 are expected to attend this event, long one of Europe's major fests & definitely the largest in Spain. Local trouble with Basque separatists has plagued the festival in recent years, but reports on the 1982 event say that they have managed to bounce back admirably. Feature films programmed in the main section are largely Hollywood fare. They also program shorts under 35 minutes, independent, marginal, underground & new directors' films. Last year a video program was inaugurated, with tapes selected by The Kitchen & Electronic Arts Intermix among others. Enter by June. Contact: Pilar Olascoaga, SSIFF, Reina Regente s-n, PO Box 397, San Sebastian, Guipuzcoa, Spain; tel: 43-424-106/108. ■

**Festivals marked by an asterisk qualify your film for the Academy Awards.*

AIVF NOTICES

***NOTICES** are listed free of charge. AIVF members receive first priority; others included as space permits. Send notices to THE INDEPENDENT c/o FIVF, 625 Broadway, 9th Floor, New York NY 10012. For further info, call (212) 473-3400. Deadline: 8th of second preceding month (e.g. May 8 for July/August). Edited by Mary Guzzy.*

Buy ● Rent ● Sell

● *FOR SALE:* 1 CP-16 non-reflex camera w/Angenieux 12-120 zoom, AV30 short finder; 2 Mitchell 400′ magazines; 1 battery, 1 AC power supply & charger location case; 1 NCE tripod w/ wooden legs, case, spreaders: $3000. 2 Lowel D lights w/KS stands: $150/ea. 3 FEL bulbs, new: $15 each. 1 Nagra III w/switchable crystal, 50/60 Hz, leather case, ATN, 2 Sony ECM 30 lavaliers: $2000. 1 Maier-Hancock 816 hot splicer, mint: $150. 1 pr. Moviola rewinds, mint: $60. 1 Luna Pro SBC meter, mint: $75. Call: Bruce, (212) 924-5922, 974-1960, NY.

● *FOR SALE:* 16mm production, Marc 300 projection equipment. Excellent condition, excellent prices. List including prices available. Contact: B. Willis, 380 Riverside Dr., NY NY 10025.

● *FOR SALE:* 72″×72″ retractable hanging screen, no legs: $120. 2½′×6½′ table for editing; $30. Remington manual portable typewriter: $25. Call: (212) 757-0499, NY.

● *FOR RENT:* Complete broadcast-quality production package includes Ikegami HL-83, ¾″ JVC 4700U, color Videotek monitor, wave-form, mics, lights & tripod. Production personnel also available. Competitive rates. Contact: Everglade Prod., (212) 925-1247, NY.

● *FOR RENT:* Panasonic 3990 low-light camera, Sony VO-4800, 4 BP-60 batteries, 5″ monitor w/battery, fluid-head tripod, Sennheiser mic, lav, Smith Victor lights, cords & accesories; very portable. $225/day w/operator. Contact Alan or Caryn, (212) 222-3321, NY.

● *FOR SALE:* 16mm 6-plate flatbed, like new: $4000. Uher report 4000L: $500. Call: (608) 256-4934, WI.

● *FOR SALE:* 16mm RTI/Harwald film inspection machine; carefully maintained, good condition. Call: (212) 505-1990, NY.

● *16MM FREZZI CONVERSION,* excellent condition. 12-120 Angenieux, single- or double-system auto-blimped mic, amp, cables, 2 nicad batteries, 3 400′ mags, accessories, case, filters, shade etc.: $3500. Call: (212) 431-8616, NY.

● *FOR RENT:* Ikegami HL-79, BVU-110, lights, mics, car: $450/day. Crew additional as required. Contact: Videotrac, (212) 473-6947, NY.

● *PROFESSIONAL VIDEO REPAIR, MAINTENANCE* of broadcast & industrial cameras, decks, monitors, calibration of waveforms etc. We buy & sell used equipment. Contact: Videotrac, (212) 473-6947, NY.

● *FOR SALE:* ENG unit. Sony BVP-300 camera, 3-tube plumbicon, Fujinon 14.1 zoom, 2x extender; BVU-110 recorder; 3 camera/recorder batteries;



Courtesy Filmmakers

Some residents don't dig the effects of strip mining in *Four Corners: A National Sacrifice Area?*

carrying cases. Priced to sell. Contact: Tom, (201) 467-5486, NJ.

Editing Facilities

● *WOMEN'S INTERART CENTER* offers editing facilities w/Z6B system. Hands-on editing, $10/hr.; w/editor, $15/hr.; dubbing, $7/hr.; screenings, $5/hr. Post-production artist-in-residencies available for long-term projects. Deadlines ongoing. Contact: WIC, 549 West 52 St., NY NY, (212) 246-1051.

● *EDITING & POST-PRODUCTION FACILITIES AVAILABLE:* Short-term rentals only. 9 am-5 pm business days. KEM 8-plate 16/35mm, ¾" video editing, sound transfer, narration recording, extensive sound effects library, interlock screening. Contact: Cinetudes Film Productions, 295 West 4 St., NY NY 10014, (212) 966-4600.

● *TWO COMPLETE EDIT ROOMS* in Chelsea: (A) 24-hr. access: Moviola flatbed w/torque motor box; complete 16mm edit equipment; complete kitchen & bathroom; minimal office facilities; telephone; air conditioning. (B) 10 am-6 pm access: Steenbeck; complete 16mm edit equipment; ltd. kitchen, bath facilities; private phone; air conditioning; transfer & projection facilities; specialized edit equipment available at extra cost. Contact: David Loucka, Lance Bird, (212) 924-1960, NY.

● *29th STREET VIDEO* "where the best edits cost less," offers ¾" video editing & production svcs. Sony 5850 decks, RM440 editor, Microgen character generator, fade-to-black, audio mixer, mics, audiocassette tape recorders & more. Production svcs. include JVC KY2000 camera, Sony 4800 deck, tripod, production mics, lights, more. Contact: Tami/David, (212) 594-7530, NY.

● *FILM EDITING FACILITY FOR RENT:* fully equipped 16mm 6-plate Moviola flatbed in large air-conditioned room. All equipment in top condition; $30/9-hr. shift, lower rates monthly. Lower Manhattan. Contact: Barry Shils, 70 Fulton St., (212) 349-2717.

● *SELF-SERVICE EDITING:* ¾" JVC Tapehandlers, RM-88U editor, free instruction. $20/hr. Transfers, dubs etc. Contact: Videotrac, (212) 473-6947, NY.

Films ● Tapes Wanted

● *WANTED:* Film/tape pieces to be edited into short magazine stories on fashion, makeup, spare time, travel, self-improvement, international stories, alternative lifestyles. Money & national exposure your reward for right product. Contact: Tammy Leshin, (212) 475-0777, NY.

● *DISPLACEMENT/GENTRIFICATION ART SHOW* invites artists/activists to contribute art, performances, street art to show on housing; May 15-June 15. Possibility of limited gallery space. Contact: Political Art Documentation/Distribution, (212) 420-8196, NY.

● *CINEMART INTERNATIONAL* seeks previously unsold action/adventure, sci-fi, horror & adult features for distribution to unsold markets. Cash advanced. Contact: CI, 12125 Riverside Dr., Ste. 204, N. Hollywood CA 91607, (213) 506-0614; 22 Rue de Cloitres St. Merri, 75004, Paris, France, 277-55-84.

● *UN PRODUCTIONS IN SEARCH OF:* independent film/videomakers for cable TV showcase. Format includes interviews & screenings. S-8, 16mm, ½", ¾" works acceptable. No pay but exposure. Contact: Philip Kecker, UN Prod., 130 Engle St., Englewood NJ 07631, (201) 567-5102.

● *PELICAN FILMS* distributes films to health care profession, but short films & tapes for all markets welcome. Alternatives to traditional distribution arrangements offered. Contact: Arthur Hoyle, 3010 Santa Monica Blvd., Ste. 440, Santa Monica CA 90404 , (212) 399-3753.



Courtesy Riverfilms

Kavery Dutta's *First Look* deals with Cuban painters.

● *FOX/LORBER ASSOCIATES,* specialist in TV marketing & distribution, expanding feature film library for representation. Interested in full-length English-language films w/primarily narrative structure for sale to pay TV/cable, broadcast & home video, both domestic & foreign. Minimum length: 60 min.; no subtitles. Contact: Erica Markman, Fox/Lorber Assoc., 79 Madison Ave., Ste. 601, NY NY 10016, (212) 686-6777.

● *COLLECTIVE FOR LIVING CINEMA* seeks independent films for monthly New Filmmakers Showcase. S-8, 16mm welcome; preferably personal films by the unfamous. Contact: Andrea Sacker/Adam Zucker, CLC, 52 White St., NY NY 10013, (212) 989-5045, 966-0624.

● *EYE MUSIC FILMWORKS SERIES* seeks films/tapes for "Light Currents," weekly series of art, science works at Exploratorium, San Francisco museum of science/art/technology organized around theme of human perception. Science films w/strong visual appeal, films by artists using scientific concepts as points of departure in their work wanted. Slide pieces, multiple projector & intermedia work also accepted. Send SASE. Contact: Eye Music Filmworks Series, 633 San Bruno Ave., SF CA 94107.

● *CHALLENGE PRODUCTIONS* seeks short comic films/tapes to rent/screen as part of live stand-up comedian show currently in national tour. Max. 5 min. Pay-per-screening contract. Contact: Challenge Productions, PO Box 2357, Beverly Hills CA 90213, (213) 461-5436.

● *THE KITCHEN* distributes independently produced TV to cable, broadcast & closed-circuit media in US & Europe. Contact: Kitchen Video Distribution Service, Gregory Miller, 59 Wooster St., NY NY 10012, (212) 925-3615.

Funds ● Resources

● *RESOURCES ART MAILING LISTS:* Lists of artists, art organizations, supporters & publicity sources compiled & maintained by Resources. Several subcategories available, including Boston, NYC. $35/thousand, min. order $10. Other lists include Alternative America, 12,000, $30/thousand; US House/Senate, 550, $25; more. Catalog available. Contact: Resources, Box 134, Harvard Square, Cambridge MA 02138, (617) 876-2789, 492-8713.

● *FOUR STAGES AT ASTORIA STUDIO COMPLEX* available during 8-wk. period each year for use by publicly supported independent film/videomakers at 20% of current rental charge, plus daily flat rate for electricity & telephone. Part of development agreement between NYC, Astoria Studios Ltd. Partnership & Astoria Fdtn. For specs & fees for each studio, contact: Rochelle Slovin, Exec. Dir., Astoria Fdtn., (212) 784-4520, NY.

● *RHODE ISLAND STATE COUNCIL ON THE ARTS* accepting proposals from school & community sites to sponsor artists' residencies after July 1 & during coming academic year. Partial funding for literature, film, video, music, visual arts, dance, theatre, folk arts, architecture. Upcoming deadlines: May 1, Aug. 1, 1983. Contact: RISCA, (401) 277-3880.

● *EXPLORATIONS PROGRAM* of Canada Council encourages innovative projects to address new needs or investigate new directions within or outside existing art forms. Next deadline: May 1, 1983. Description of 1982 projects funded & list of grants by region available. Contact: Canada Council, 255 Albert St., PO Box 1047, Ottawa, Ontario K1P 5V8.

● *ARTIST FELLOWSHIPS* from North Carolina Arts Council provide direct support for NC artists who have made substantial contributions through practice of art. Unrestricted, except not applicable to costs relating to formal study toward academic research or degree. Filmmakers' applications accepted during even-numbered years. Must prove NC residency for 1 yr. prior to application. 4 $5000 fellowships awarded yearly. Contact: NCAC, Dept. Cultural Resources, Raleigh NC 27611.

In & Out of Production

● *ROBERT S. ZAKANITCH*—done. Fine arts documentary on one of America's major artists depicts painter's work through early '70s, traces career leading to radical transformation of ideas in contemporary American art. 22 min., 16mm or ¾" color. Contact: Elliot Caplan, 238 Mott St., NY NY 10012, (212) 226-6020.

● *FIRST LOOK*—done. After over 20 years of non-communication between the 2 countries, 2 contemporary Cuban artists visit the US in documentary about painters in Cuba today. 60 min., color, by Kavery Dutta. Contact: River Films, 234 East 5 St., NY NY 10003, (212) 475-0132.

● *WHATEVER HAPPENED TO SUSAN JANE?* —done. New Wave film comedy, set in streets of San Francisco, follows suburban housewife escaping ennui of former life through SF underground

art scene in search of former classmate. Will be screened at Thalia Theatre, West 95/Broadway, NYC, May 12, 1983 only. 16mm, b/w & color, 60 min. Contact: Marc Huestis, Outsider Productions, 620 Guerrero St., #4, San Francisco CA 94110, (415) 863-2098.

● *WE WANT TO LIVE*—done. Slide show surveys extraordinary visual imagery of June 12, 1982 Disarmament Rally in NYC: largest antinuclear demonstration in US history. 140 color slides, 15 min. sound track. Co-produced by Cultural Correspondence, Political Art Documentation/ Distribution. Show will go to Britain, Germany in Spring '83. Contact: Cultural Correspondence, 505 West End Ave., #15C, NY NY 10024, (212) 420-8196.

● *THE BLACK AND THE GREEN*—done. Film by St. Clair Bourne about Irish struggle in Northern Ireland. Contact: Owen Levy, (212) 245-7380, NY.

● *THE FOUR CORNERS: A NATIONAL SACRIFICE AREA?*—done. Report on "hidden costs" of US energy policy from perspective of residents of 90,000-sq.-mile Colorado plateau area. Captures cultural & ecological effects of uranium mining/milling, coal strip mining & synthetic fuel development. Interviews w/Indian leaders, governors, uranium miners, Mormon ranchers, energy company spokesmen & govt. officials document hopes & fears of wide array of Westerners w/regard to energy boom. Narrated by actor Peter Coyote. Produced by Christopher McLeod, Glenn Switkes, Randy Hayes in assn. w/Graduate School of Journalism/Berkeley w/major funding by AZ Humanities Council. 1 hr., 16mm. Contact: C. McLeod, Earth Image Films, (415) 747-0685.

● *HOW FAR HOME: VETERANS AFTER VIETNAM*—in production. Concentrating on individual vets across US, film explores diversity of experience, personality & values of survivors of US' longest war. Conceived, produced & directed by Vietnam veterans. Includes extensive interviews, encounters w/vets filmed during National Salute to Vietnam Veterans, combined with w/archival & new footage. *How Far Home* adopts no political, philosophical stand. Release expected summer '83. Co-produced by Northern Light Prods. & Valley Filmworks. Contact: Scott Robart, 176 Newbury St., Boston MA 02116, (617) 267-0391.

Opportunities ● Gigs

● *TOLEDO, OHIO ACTIVISTS* seek independent producer to develop film/tape about Auto-Lite strike (1934) for 50th anniversary (1984). Newsreel footage, stills & over 60 oral history interviews collected. Research help available. Will assist fundraising efforts for project. Call: (419) 242-9834, 698-1915, OH.

● *CINEMATOGRAPHER AVAILABLE* for fiction, documentary. Fully equipped, including Aaton 7LTR, Cooke 10.4-52, 16 or S-16, Super Speed L.T1.3. Reasonable rates. Contact: Igor Sunara, (212) 249-0416, NY.

● *CINEMATOGRAPHER* available w/Arri 16SR, fast lenses & lights. Fluent in French, Spanish. Negotiable rates. Contact: Pedro Bonilla, (212) 662-1913, NY.

● *NON-PROFIT INDEPENDENT FEATURE* for German TV seeks production manager. Shooting to begin early summer w/NY & Rhode Island locations. Must have experience managing low-budget narrative film. Call: (212) 260-4254 & leave message, NY.

● *WANTED: VIDEO PRODUCTION CREWS/ NEW YORK & CALIFORNIA:* Directors, camerapersons, production assistants for growing production company working w/independent schools. Non-union. ½" & ¾" WV777 camera. Contact: Tony Clarkson, ABM Productions, Inc., Turk Hill Rd., Brewster NY 10509, (914) 279-4630.

Publications

● *AMERICAN COUNCIL FOR THE ARTS* library of fundraising, grants, arts/business publications includes: *Guide to Corporate Giving 3*—up-to-date info. on 700 major corporations' giving policies, $39.95; *Effective Corporate Fundraising* by W. G. Brownrigg—a comprehensive strategy for successful corporate fundraising, $14.95; *Partners: Practical Guide to Corporate Support of the Arts* by Cultural Assistance Center—how businesses donate space, use PR budgets, support individual artists, $8.95; *The Business of Art* edited by L.E. Caplin—financial planning, artists' health hazards, copyright laws, self-promotion, $9.95; *Money Business: Grants/ Awards for Creative Artists* by the Artists Foundation—data on 279 organizations that award to individual artists, $9.50; *On the Dotted Line: The Anatomy of a Contract* by J. Golden—takes the mystery out of contracts & negotiations, $6.50. Contact: ACA, 570 Seventh Ave., NY NY 10018.

● *TV SCRIPTWRITER'S HANDBOOK* by Alfred Brenner takes imaginary scriptwriter through process of TV writing from idea to screen credit. 4 appendices include sample treatment, 2 scripts, presentation for series, glossary. $12.95 from: Writer's Digest Books, 9333 Alliance Rd., Cincinnati OH 45242.

● *CREATING ORIGINAL PROGRAMMING FOR CABLE TV* tackles problems of independent video producers trying to break into cable TV: dealing w/access centers, funding, legal questions of ownership, source material, talent agreements etc. Includes advice on kinds of programing purchased by cable reps, how to sell, advertising, pros & cons of self-distribution. Edited by Wm. Drew Shaffer Wheelwright w/contributions from Kitty Morgan, ICAP; Susan Wallace, Metrovision, Inc.; Dee Pridgen, FTC Bureau of Consumer Protection & others; glossary, bibliography. $29.95 from: Knowledge Industry Pubs., 701 Westchester Ave, White Plains NY 10604, (914) 328-9157.

● *CULTURAL CORRESPONDENCE:* Magazine of ideas in social movement; articles, poetry, fiction, photos, art etc. Published & edited by Jim Murray. $10/4 issues. Contact: CC, 505 West End Ave., #15C, NY NY 10024.

● *DIRECTORY OF ARTS ACTIVISM* to be compiled by *Cultural Correspondence* will include listings of groups & individual artists, catalog, reflection of diverse methods & aspirations of people creating new forms of art. Deadline for inclusion: June 1, 1983. Contact: CC, 505 West End Ave., NY NY 10024, (212) 420-8196.

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● *ORIGINAL ART REPORT:* Wry eye on national art policy, trends; reads between the lines of corporate patronage & govt. "artocrats. " Reader response encouraged. $14.50/12 issues, $9.07 artist rate, $1.25/sample issue. Contact: Frank Salantrie, Ed., PO Box 1641, Chicago IL 60690.

Seminars ● Conferences

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● *CHICAGO INTERNATIONAL ART EXPO,* May 19-24, will include continuous screenings of 160 latest video works by 75 European & American artists including Bob Snyder, Barbara Latham, Michael Auder, Tony Oursler & Dara Birnbaum at Video Data Bank, School of Art Institute of Chicago. CIAE is only juried, world-class art forum of its kind affording art collectors, dealers, curators & general art enthusiasts marketplace for purchase & viewing of high-quality 20th-century artworks. Contact: Thomas P. Blackman, Director, CIAE, (312) 787-6858.

● *FILM PRESERVATION:* Open forum sponsored by SMPTE, Museum of Modern Art, Wed. May 18. Examples of preservation work to be screened. Limited seating, free admission. 6:30-8 pm. MoMA, 18 West 54 St., NY NY.

● *WORKSHOPS AT COLLECTIVE FOR LIVING CINEMA:* "Animation Technique"—Sun. Apr. 24 & 30, May 1 & 7, 12-6 pm: $80. Gary Martin, instructor. Intro to traditional & non-traditional techniques. Film & equipment provided. "Animation for Young Persons"—Tues. May 3, 10, 17, 24, 31, 4-6 pm: $40. Mary Filippo, instructor. Students age 7-12 learn animation techniques & make group film. "Directing Actors for Film"—Tues. May 3, 10, 17, 24, 7-10 pm: $80. Amy Taubin, instructor. For directors & actors. Deals with specific film acting problems; geared to independent filmmaker. Bring script material to work with. Sessions videotaped for critique. "Lighting"—Sat. May 14, Sun. May 15, Sat. May 21, 12-6 pm: $80. Mark Daniels, instructor. Lighting techniques, geared to independent filmmaker. Equipment & film provided. Contact: CLC, 52 White St., NY NY 10013, (212) 925-2111.

● *NAMAC CONFERENCE, June 8-11* at Walker Art Center. Theme: The Media Arts in Transition; activities include daytime workshops, panel discussions, individual presentations in which participants examine history, present state & future of film, video & audio media arts. Evening premieres of new film/video & sound works. Specially commissioned works will be installed at other locations in Twin Cities. Fee: $45; Walker Art Center, NAMAC, Film in the Cities & Univ. Community Video members: $35. Contact: Melinda Ward, Dir. Media Progams, WAC, Vineland Place, Minneapolis MN 55403, (612) 375-7600.

Trims ● Glitches

● *THE WINTER THERE WAS VERY LITTLE SNOW* by Walter Ungerer of Dark Horse Films, Montpelier VT will be screened Monday, May 9, 6 pm as part of Museum of Modern Art "Cineprobe" series. Contact: MoMA, 11 West 53 St., NY NY 10019, (212) 956-6100.

● *1983 AMERICAN FILM INSTITUTE INDEPENDENT FILMMAKER GRANTS* totaling $249,000 have been awarded to 14 of 570 applicants. 6 recipients are *AIVF* members: Drama—Willy Matos, NYC, Rick Wise, Oakland CA; Documentary—Ralph Arlyck, Poughkeepsie NY, Julia Reichert, Dayton OH: Experimental—Rachel Feldman, NYC; Christine Choy, NYC. Other winners include: Beth Brickell, LA; Theodore Life, NYC; Marva Nabili, LA; Robin Nilsson, San Francisco; Marcy Page, San Francisco; Judy Chaikin, Studio City CA; Karen Goodman, NYC; C. Dorian Walker, LA. Info re: 1984 cycle available: Independent Filmmaker Program, AFI, 2021 Western Ave., PO Box 27999, Los Angeles CA 90027, (213) 856-7696.

● *1983 BIENNIAL EXHIBITION* of film & single-channel videotapes by 30 artists showing through May 29 at Whitney Museum, NYC. Includes for first time work in S-8. Complete program, schedule available. Contact: Whitney, Madison Ave./75 St., NY NY 10021, (212) 570-3633.

● *CONGRATULATIONS* independent producers whose works have been chosen to air in spring '83 *Independent Focus* series on WNET/Thirteen. 12 film/video works by *AIVF* members (*) were selected among the 23 works to be screened between April 3-June 3: *The Plan,* Diane Orr & C. Larry Roberts*; *Winter to Spring,* Todd A. Denman; *The Hideout,* Brian F. Patrick*;. *Joe's Bed-Stuy Barbershop: We Cut Heads,* Spike Lee; *Bloomers,* Hildy Brooks; *Thursday's Child,* John Stern, Elizabeth Clark & Claire Beckham; *Suzanne, Suzanne,* Camille Billops & James Hatch; *Survival of a Small City,* Nancy Salzer* & Pablo Frasconi*; *Simpson Street,* William Sarokin* Films; *A Different Image,* Alile Sharon Larkin; *Todos Santos Cuchumatan,* Olivia Carrescia*; *Rape/Crisis,* Gary T. McDonald; *Animus,* Gary Schwartz; *Come Back,* Tina Rathborne*; *A Day in the Life of a Mosquito,* John Schnall; *Dissipative Dialogues,* David Erhlich*; *Disturbance,* Alain le Razer; *A Film About My Home,* Oren Rudavsky*; *Gaia's Dream,* Rose Bond; *Sandsong,* Stuart A. Goldman*; *The Ugly Dog Contest,* Skip Blumberg* & Jules Backus; *Pink Triangles,* Cambridge Documentary Films; *Daughter Rite,* Michelle Citron*.

Dear Independent:

In light of the generally excellent information contained in the article on CBS Cable in the October 1982 issue, I found it puzzling that the portrayal of Mississippi ETC was provincial and patronizing. This was especially disturbing since certain statements were attributed directly to me. My relationship with Mississippi ETV extended over a two-year period in which I developed a great respect for the station, its work and its personnel.

It's inaccurate to characterize Mississippi ETV as a station that would have to rely on an outside producer in order to gain a national PBS broadcast, as this quotation implies: "Mississippi ETV supplied $50,000 worth of free editing time plus tech crews, in the hope of pinning its logo on the wished-for national PBS broadcast." The truth is that a number of nationally broadcast shows have originated from this public network, and they didn't need me to get another one. My agreement with them was much more complex than this statement suggests.

However, what are most disturbing are these words, which never came out of my mouth: "For the shoot, the techies would just *fly* from Jackson to New Orleans at 80 miles per hour, the fuzzbuster on and a six-pack on the dash." It's a cute statement and may make colorful copy but I didn't say it. First of all, the words "techies" and "fuzzbuster" aren't in my vocabulary. Second, based on my long-term experience with ETV personnel, I can't even imagine something like this occurring. Third, this statement is potentially damaging to ETV. Mississippi ETV is funded primarily by the state legislature and there are stringent rules against state employees using intoxicants on the job, as well as strict guidelines for using state vehicles (none of which, to my knowledge, contains a "fuzzbuster"). Attributing such actions to Mississippi ETV employees could potentially, under Mississippi state employee regulations, cause tnose employees to be dismissed. Furthermore, such allegations of unprofessional conduct could adversely affect the network's funding.

During the interview, I did refer to an instance when the ETC crew rushed down to New Orleans on very short notice. This was in response to the last-minute wishes of Professor Longhair's widow that we document his wake and funeral. The ETC crew showed great sensitivity and concern in their successful efforts to arrive at the location before the wake so as not to disrupt it. I was impressed and touched by their professionalism and commitment to this documentary project. I had hoped that your article would contain this account as an example of an *exceptional* relationship between an independent and a PBS station.

Possibly this problem happened because of the unusual method by which this article came to be written. I was interviewed, and the interview audiotaped, by your editor, Kathleen Hulsar [*sic*]. I have never met or spoken with the article's writer, Paula Martinez. I stand by whatever I said, as recorded on the audiotape. It's disturbing to me that in the transmission process between interviewer and writer, or recorded tape and writer, my words and thoughts were tailored into cute quips which were both convoluted and off-base, not to mention potentially slanderous.

I regret that these mischaracterizations appeared in your publication and I'm personally hurt that they were attributed to me. There are independent producers all over the country working with small PBS stations, and to attribute statements like this to an independent producer about a station with whom he developed a mutually beneficial working relationship could hurt these cooperative efforts for all independents. Stevenson J. Palfi

First, a confession: having written half the October issue, I didn't want to stick my byline on yet another article. Paula Martinez was a pseudonym.

Regarding the "fuzzbuster" and "six-pack," these are words taken directly from the audiotape. Regarding the portrayal of Mississippi ETV, it reflects what Palfi offered in the interview. No one at the Independent had or has any axes to grind vis-a-vis Mississippi. I'm sorry to have caused hurt or embarrassment. —*Kathleen Hulser*

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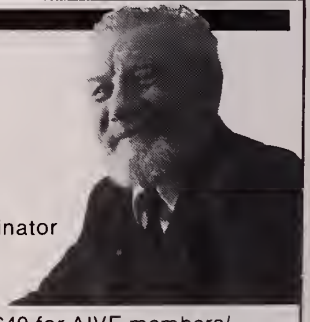
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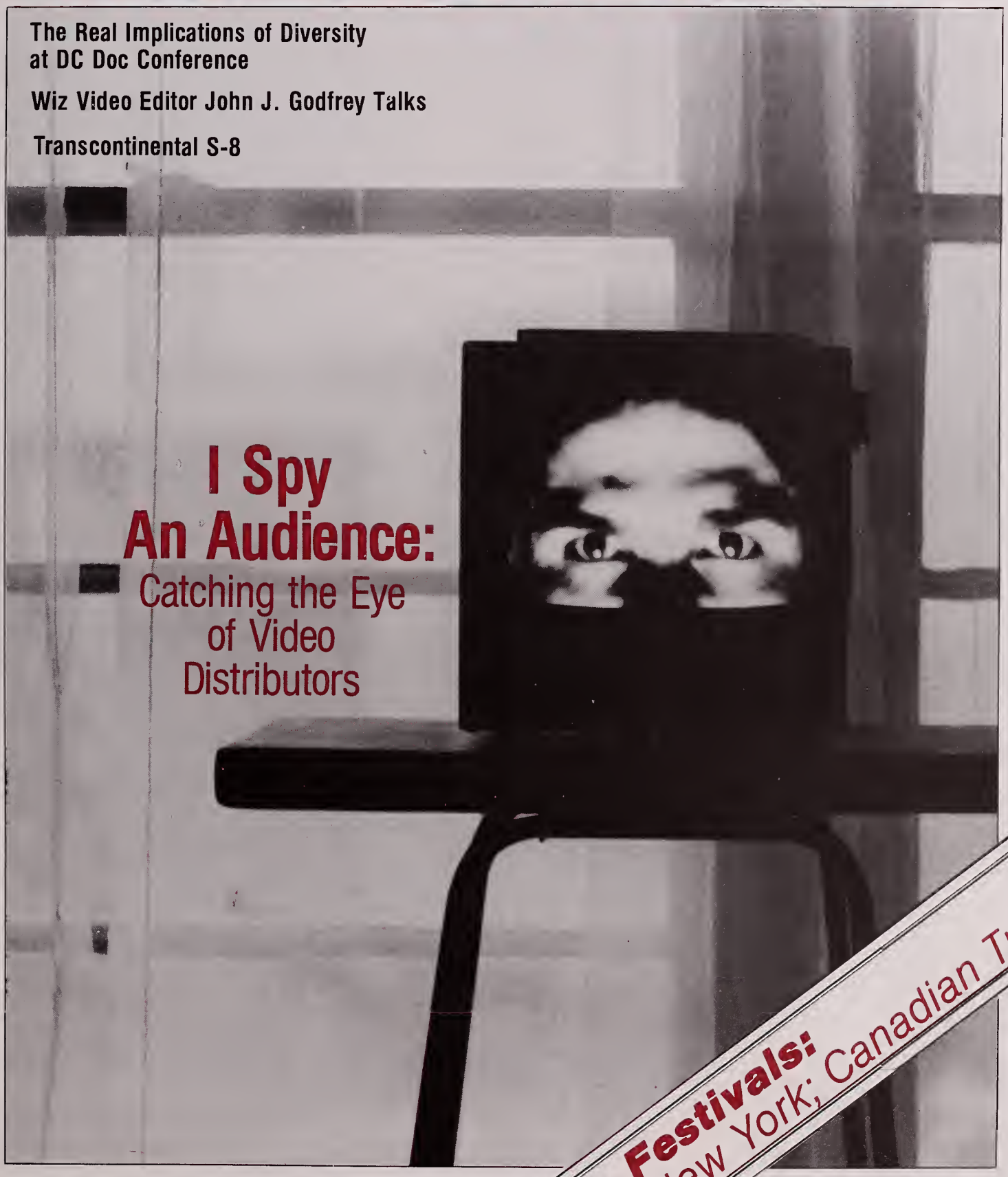
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INDEPENDENT

The Real Implications of Diversity at DC Doc Conference

Wiz Video Editor John J. Godfrey Talks

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&
The Association of Independent Video & Filmmakers

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COVER: A moment of anxiety in "Alarm," a 1980 tape by Yugoslavian-born artist Ante Bozanich. The tape is distributed by Electronic Arts Intermix. See "Plugging into the Video Circuit" article on page 16.

LETTERS

PTV Racket Rapped

Dear *Independent,*

I was a little surprised that your March account of *Civilization and the Jews* did not mention the scandalous treatment of participants in WNET's *Years of Darkness* programme.

On 17 February, at the Jewish Museum, WNET sponsored a reception ostensibly in honor of the latter series. I met Josh Waletsky and Susan Lazarus there, but the other directors and producers were not in sight. Clips from three of the films in the series, including mine, were to shown to an audience composed of WNET people, Jewish philanthropists, and other invited personages.

Then John J. Iselin and Marion Swaybill got up and made a fundraising pitch for more millions for *Civilization and the Jews.* Waletsky, Lazarus and I were not even mentioned or introduced to the audience. The Channel 13 officials linked our films to the need to raise *millions* of dollars for the new series, despite the fact that they paid only $3,600 for my 90-minute feature film (and deducted costs!), and then said the new series would continue the tradition of excellence our films represented.

I would urge that *FIVF* insist upon fair compensation for producers and act more as a union to insist that the price paid for broadcast accurately reflect the cost of production. *FIVF* should ask for a congressional investigation into the structure of public television financing in America, with an aim towards setting up something akin to the British system where freelance producers don't have to waste time and effort finding underwriters so that they can afford to make programs. The television stations pay the cost, the producers make the programs. The current system encourages high overhead, constant anxiety, and waste, fraud and corruption. Channel 13 has been exposed in *The New York Times* as mismanaged—to say the least. It is time that legislation were enacted to remedy this exploitative situation.

Laurence Jarvik, Producer-director
Who Shall Live and Who Shall Die?

Fair Share

Correction:

To clarify a wrong impression which was conveyed in the Media Clip of April's *Independent* regarding a prize jointly awarded to Robert Richter and WNET/13's TV Lab:

"The Alfred I. Dupont-Columbia University awards are offering a $20,000 cash prize to honor the contributions the independent producer has made to the quality and originality of broadcast journalism and to encourage individual stations and networks to air these programs. The prize will be divided equally between the independent producer judged to have done the most outstanding work in news and public affairs during the year, and the station or network responsible for the original airing of the work." (From press release and guidelines of A.I. Dupont-Columbia Awards.) The award is given to Robert Richter *and* WNET/13.

Apologies to David Loxton and the TV Lab. —*Ed.* ■

PRINCIPLES & RESOLUTIONS OF THE ASSOCIATION

●

AIVF FOUNDING PRINCIPLES

1. The Association is a trade association of and for independent video and filmmakers.

2. The Association encourages excellence, commitment and independence; it stands for the principle that video and filmmaking is more than just a job—it goes beyond economics to involve the expression of broad human values.

3. The Association works, through combined effort of membership, to provide practical, informational and moral support for independent video and filmmakers and is dedicated to ensuring the survival and providing support for the continuing growth of independent video and filmmaking.

4. The Association does not limit its support to one genre, ideology or aesthetic, but furthers diversity of vision in artistic and social consciousness.

5. The Association champions independent video and film as valuable and vital expressions of our culture and is determined, by mutual action, to open pathways toward exhibition of this work to the community at large.

●

AIVF RESOLUTIONS

1. To affirm the creative use of media in fostering cooperation, community & justice in human relationships without respect to age, sex, race, class or religion.

2. To recognize and reaffirm the freedom of expression of the independent film and videomaker, as spelled out in the *AIVF* principles.

3. To promote constructive dialogue and heightened awareness among the membership of the social, artistic and personal choices involved in the pursuit of both independent and sponsored work, via such mechanisms as screenings and forums.

5. To continue to work to strengthen *AIVF*'s services to independents, in order to help reduce the membership's dependence on the kind of sponsorship which encourage the compromise of personal values.

AIVF FORUM

DC Doc Conference

Nothing Ventured, Nothing Gained?

KATHLEEN HULSER

The AIVF Forum presents discussions of issues in media policy within AIVF and the independent community as a whole. The views expressed are those of the author.

The last couple of years have been an anxious time for indies, and with three out of three major indie series (*Matters of Life and Death, Crisis to Crisis, Non-Fiction TV*) either squashed or hanging in the air, producers are in no mood to trifle. At "The Independent Documentary: The Implications of Diversity," an April conference in Washington (co-sponsored by the Corporation for Public Broadcasting and the American Film Institute), PTV officials mumbled and sighed about familiar problems—and indies weren't soothed. Judging by talks with participants and the Tuesday session I attended, the "implications of diversity" were precisely what the harried bureaucrats were hoping to avoid. Thus, their approach to the conference topic ranged from citing the enormous risks involved in airing indie material without the insurance policy of an executive producer's John Hancock, to the ever-vague and convenient accusation of lapses in "journalistic integrity," a standard the officials were as loath to define as they were quick to invoke. Even in the absence of their own newsroom organization, the PBS officials on hand were confident of their ability to pick shows "suitable for national broadcast," or to transform submitted material into that sacred substance. As Carol Brandenburg (of *Matters of Life and Death* and WNET/13's TV Lab) put it, "We aren't talking about a public access channel, we are talking about *national public TV.*" (*Sanctus!*)

So PTV was worried about balance in programming, and indies, as usual, were worried about funding and access to the PBS schedule. The panels were so heavily weighted with officialdom that most of the important points had to be raised from the floor. And as there was far too little time for floor-to-podium flow, nitty-gritty issues were tackled in the lobby and at an irate indie caucus held after the three-day event. I learned two things from the conference worth mentioning: Talking in his customarily over-convivial manner, Program Fund head Ron Hull announced that there would be no more consortia, and that $6 million are in the "Open Solicitation" pot, to be spent mostly on indies (although stations may apply). The second item, the start-up of Michael Mears' *No Sacred Cows* national free speech series, I'll discuss later on.

TASTE, CLASS & OBJECTIVITY

After hearing reports that the Monday session had included a withering statement by Gail Christian (PBS News)—that she was tired of seeing bad indie work and wouldn't "lay my ass" on the line for it—I found myself wondering about the backdrop to this ritualistic round of accusations. Why is mutual mistrust always the main course when indies and PTV sit down for dinner together? Despite their obvious common interests—indies need PTV and PTV would be dullsville without them—over the years a variety of structures have never yielded a viable system. It doesn't help that indies are reluctant to submit their projects to the homogenizing practices that anyone familiar with a network newsroom takes for granted. For their part, PTV officials from the station level up are characteristically suspicious of initiatives originating outside their TV, journalistic and class *milieu* — and public broadcasters are no better equipped than their newspaper counterparts to embrace unfamiliar cultures. This applies to form as well as to content. Who could believe that in 1983 PBS would reinvent the anchor/host concept after *cinema verite* practitioners had spent a decade subverting the creed that an on-camera narrator guarantees credibility and audience appeal? When the 1978 Public Telecommunications Financing Act mandated "diversity," it didn't say diversity must be packaged in the same old forms, nor did it privilege network newsroom norms as the *only* way to present non-fiction.

Without going too far astray, I would like to resurrect a common critique of the BBC: Despite its worthy goals, the BBC is limited by its origins as the creature of an enlightened and benevolent elite imposing its tastes on an audience whose judgments are not to be trusted. A mental review of the PBS prime-time schedule gives a similar picture of its aspirations. Worse, unlike the BBC, the waif PBS arose in a context defined by a commercial industry; PBS has always been surprisingly proud to proclaim that so-and-so personality "came from the networks," as if experience in that advertiser-based enterprise was

automatically transferable to a public institution. Assuming that news documentaries embody the highest virtues of the non-fiction form, PTV has spent an awful lot of energy trying to shoehorn indies into that mold, and very little brainpower trying to envision new ways to deal with new voices. This set of aspirations reveals one source of conflict with unruly indies. Despite some cracks in its iron corset of respectability, PTV is still unable (or unwilling) to permit substantial access to the airwaves it is required to program "for the public interest, convenience and necessity." Validation by credentialed authorities has too often been a *sine qua non* of getting material aired, and sometimes even that hasn't sufficed.

SOURCES & NEWS JUDGMENTS

If there was a common thread in the generalized charges made against indies at the conference, it was that their documentaries didn't include enough of the "correct" sort of official sources, be they government or corporate spokespersons. But few on the DC podium stopped to reflect on the strength of much indie material: its concentration on just those voices pertinent to situations happening outside the usually dominant circles of officialdom. As Herbert Gans remarked in a book (*Understanding the News*) PTV toppers would do well to study: "While in theory sources can come from anywhere, in practice their recruitment and their access to journalists reflect the hierarchies of the nation and society. The president of the US has instantaneous access to all news media whenever he wants it; the powerless must resort to civil disturbances to obtain it." Independents, who traditionally lavish more research time on their projects than station staff can, have grassroots connections that need to be tapped. Public officials and corporate officers already wield an overwhelming advantage in access to airtime; PTV people resistant to programs drawing heavily on the "unbalanced" words and attitudes of the disenfranchised should step back and reexamine their own notions of what constitutes proper journalistic perspective—and how that perspective is bound to the choice and weighting of sources. (And this is not to imply that all non-fiction is journalism or news documentary). Cries of "onesidedness" often indicate official reluctance to deal with a democratic use of the airwaves.

Meanwhile, the precarious finances of the system exacerbate these difficulties in a manner peculiarly well-matched to a bogus American notion of independence. Consider that corporations may fund Milton Friedman's *Free to Choose* to the hilt, whereas indie Elsa Rassbach must spend years fighting PBS conflict of interest rules in order for the AFl-CIO to be permitted to contribute *limited* funds to her series on American labor history.

LACK OF VISION

The conference's gravest conceptual flaw, in other words, was its failure to address basic assumptions, preferring to shift blame onto a band of troublemaking indies who can't quite attain the "quality" standard. In an excellent article in *Screen* (January/February 1983), considering how British public TV will fare when faced with a deluge of commercial broadcasting, Nicholas Garnham says, "One way of rekindling faith in a public service alternative is to examine the record of such institutions and to show how far their actual performance is from being the *necessary* shape of public service broadcasting." Precisely this radical reexamination was lacking at the Washington panels, and was enthusiastically greeted as an action strategy (see *Proposed Options* box) by the indies attending.

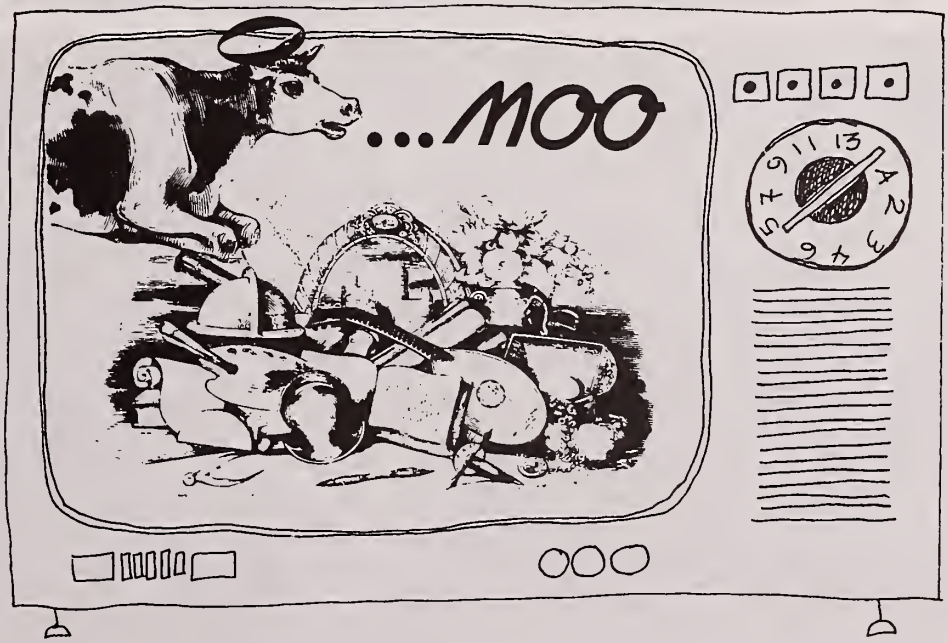
Once again, the fundamental problem is a dearth of plans and vision about how to implement access. How will the public be accommodated in its right to have public monies for production, and public airwaves for the finished product? So far, a fraction of the tax money going to CPB has financed half-hearted attempts to provide limited access, but the compromised nature of the system has introduced as many difficulties as it has solved. To date PTV's funded and aired documentaries hardly reflect the spectrum of America's many voices. And Barry Chase, sweating in the hot seat while denying the subjectivity of his agenda-setting function at PBS Public Affairs, looks a bit foolish in an era when cultural and class bias is a commonly acknowledged component of judgments on what's newsworthy—or not. Perhaps next time CPB has some money to spend on education, it could send the brass to the nearest university course in "Myths of Media Objectivity 101."

PACKAGING

Now for the facts. The Tuesday morning "Packaging" panel talked about everything but. Brandenburg and David Fanning contributed an amusing mix of self-justification and apology. Brandenburg explained that *Matters of Life and Death* (MLD) was broadcast, even though it wasn't PBS that picked it up. We know that; but what are the *future* packagers of indie projects doing to ensure that the finished product is properly promoted and aired? Fanning offered an anecdotal resume of his filmmaking career, thus managing to avoid questions about *Frontline,* which is now funded for a second season. (In the lobby, he told me Round Two will resemble Round One, with Jessica Savitch on camera and a similar mix of subjects and styles selected by him. When asked if he would be doing an "open solicitation," he replied affirmatively. When asked if that implied doing such outreach as mailings, he said, "No, because serious people know about us."). As for the indies on the panel, both happened to be currently involved with PTV projects. Tony Mussari, now working on a MLD doc, testified had he had never made a film before and he liked working with Brandenburg. Also on hand to say amen was Sherry Jones (maker of *Pentagon, Inc.* for *Frontline*), who claims she won all her arguments with Fanning. *QED:* all is well with indies and PTV. Not addressed was the difference between assigning a line producer to a less-experienced indie who needs and wants one, and *imposing* an executive producer on mature, skilled producers capable of turning out polished material.

PRESS LIST

AIVF's Press List for the New York area, listing over 200 print, radio and TV contacts interested in alternative media, is available on Avery labels for $10. Use it to publicize your screening, fundraiser or production plans. Easy to update, easy to use again. Call (212) 473-3400.



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JOURNALISTIC STANDARDS

Better-conceived, although ultimately not much more productive, was the afternoon's battling panel focusing on PBS' decision not to broadcast James Gambone's *Agent Orange: A Case of Dignity and Doubt*. For panelist Barry Chase, it was all doubts and no dignity. After the doc was screened, he criticized as "too dire" its "implication" that over two million Viet vets might be affected by exposure to dioxin. To the indie audience it was clear that the direness rested not on the facts of the show but on the consequences of airing it over a PTV system located within exposure range of the Pentagon and Congress. Stephen Kulczycki, VP of KTCA in Minneapolis, first submitted the program to a referree (a journalist and ex-*All Things Considered* radio producer) and then aired it with a discussion panel following it. Another indie voice on the panel, PBS and network-seasoned producer Diego Echeverria, expressed astonishment that *Agent Orange* had been turned down, because he had seen much stronger and more subjective pieces every week on TV. He also suggested that PBS is "insecure" in its news judgments because it lacks a news staff. Rapping Gambone for his failure to query the responsible Veterans' Administration benefits chief, Chase said that could prevent the viewer from having the tools to understand the program. Gambone replied that PBS has a step-up fund, intended for eleventh-hour program grooming; and why hadn't Chase offered this solution if the Vet chief's quote was so critical? The panel closed on a note of edgy frustration. James Klein asked from the floor about Chase's credentials for making such decisions, and his reply ("a lawyer") revealed what PBS considers the chief qualifications for a gatekeeper's post. No doubt the stations enjoy Chase's low-libel-suit record, but the rest of us are still waiting for all the controversial risky programming that PBS constantly claims to favor.

"OPTIONS FOR THE FUTURE" PANEL

PTV's ace up the sleeve was Mr. Michael *Seven Dirty Words* Mears, who announced from the podium that his free-speech series in Maine had never been sued. Mears, who quoted Krishna in his talk on the new *No Sacred Cows* series modeled on his Maine *Seven Dirty Words,* is someone we will be hearing about in the upcoming season. The *No Sacred Cows* idea hinges on the thrill of forbidden fruit to hook in an audience. Like *7DW,* it will open with a warning statement telling viewers that they will be offended by the biased, subjective program to follow, and it will include a cameo by a public figure praising free speech. Next will come a brief intro by someone close to the subject matter: "The filmmaker, a person in the piece or an expert," explained Mears in a telephone interview.

As for the series' organization, one relief is that PBS is already involved, so there shouldn't be any MLD-type carriage fiasco. "I will be executive producing the series," says Mears, "making selections myself but soliciting advice and consultation from as many as possible, and using an advisory board composed of community groups, filmmakers and those concerned with the issues, rather than station personnel."

Unfortunately, the series will be acquiring work, not commissioning it, so the expected $1 million budget divided among 26 programs sounds like the usual slender payment to indies. Another disturbing aspect of the concept is Mears' description of the scope of his "free-speech" idea. Speaking of his choices for *7DW,* the broadcaster said he solicited materials from the most extreme sources imaginable—including the National Rifle Association, the Ku Klux Klan and the Soviet government. To many indies at the conference, this list of potential contents threw a strange light on their contributions. Isn't it a bit insulting to equate an NRA propaganda piece with a carefully researched independent documentary? Do indies really need to be rounded up in a "we are all nuts here on Hyde Park corner" package? Mears demurs, explaining that he is committed to passionate statements of all kinds, and that his letters from Maine viewers indicated that they were perfectly capable of recognizing the distinction between a *Right to Hunt* (NRA) and *Soldier Girls.* I suspect he will be hearing from the indie community.

During the "Options" session, Ron Hull announced that he respected peer panels but would make final decisions himself on what suited "our current needs" when spending the "Open Solicitation" pot. As the final speaker, *AIVF* chair Lillian Jimenez had a chance to ask Hull for his definition of an "independent." He didn't have one, replied the Program Fund head, elaborating that station people think independently too, so they are also independents. Jimenez barely had time to go through her laundry list of criticisms, concerns and action plans in her final wrap-up. Highlights included a critique of the lack of "a sweeping policy to get programs on the air" from the PTV people present, acknowledgment of improvement in the amount of minority programming funded at CPB, questioning of the absence of Native and Asian-Americans on the panels and a threat to litigate if CPB doesn't heed its responsibilities to indies. She finished by saying that indies mean business and will lobby PTV's grassroots constituency to see that PTV complies with its diversity mandate. The conference closed with an invitation to indies to caucus upstairs in the John F. Kennedy Center's cocktail lounge.

CAUCUS

By the time people gathered upstairs, everyone was fed-up and hot to devise a political strategy to counteract the futile, tutorial ambiance of the conference. One producer remarked that "they used to beat us with the Fairness Doctrine, and 'journalistic standards' is simply a new version of the stick." Barry Chase's suggestion that indies join PTV in lobbying Congress to expand the pie was generally agreed with; debate focused on how to draw up clear agreements so indies wouldn't be double-crossed in such an alliance. Localism—both decentralizing the lobbying of elected officials and rallying support from grassroots audiences—were two key strategies advocated. The approximately 20 producers assembled agreed that preparation should be done in time to use the June 8-11 Minneapolis National Association of Media Arts Centers meeting as an organizing opportunity.

Proposed Options

The following *AIVF* proposals were read from the floor at the Washington conference. *AIVF* welcomes your responses, suggestions and amendments:

1. **ACCEPT THE NEW STATUS QUO AT CPB.** Learn to live with the consortia. Urge more money for unsolicited proposals and hope they get aired.
2. **PRESS FOR THE OLD STATUS QUO.** Lobby against the consortia and for all Program Fund money to be distributed by the Program Fund, a substantial amount of it directly to independents. Push for restoration of past series formats like "Crisis to Crisis" and "Life and Death."
3. **MODIFY THE STATUS QUO.** Accept the existence of major series produced by consortia, but require use of Program Fund procedures at consortium level, at least where indie production is concerned. Transform "unsolicited proposals" at CPB into an "open solicitation" process calling for work in broad categories (drama, public affairs, experimental and documentary) without relying on strained themes like "Matters of Life and Death," and press for PBS commitment to provide a regular time slot to showcase the resulting work.
4. **CREATE AN INDEPENDENT CONSORTIUM.** Press for the establishment of a new "consortium" devoted exclusively to independent production, to be programmed in a regular slot on the PBS schedule.
5. **EXPAND THE ROLE OF TV LAB.** Urge CPB to satisfy its commitment to smaller independents through increased funding to WNET's TV Lab, expanding the range of work to include drama, public affairs and experimental work, in addition to documentary (Independent Documentary Fund).
6. **CREATE A CENTER FOR INDEPENDENT TELEVISION.** Revive the recommendation of the Carnegie Commission that Congress establish a National Center for Independent Television. Press for a substantial budget (this time specific!) and staff the Center with independents.

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CONCLUSIONS

Despite its deficiencies, the Washington conference is having some positive results, when considered in conjunction with the militant mood of the March *AIVF* membership meeting. Alerted to their retarded views on media objectivity, we can confront PBS gatekeepers' judgments head-on, armed with formal- and content-based arguments. Third, it's clear that *AIVF* had better think about holding its own national conventions if it wants substantive discussion of indie issues. And finally, it struck home that we must organize nationally to marshal the support of our grassroots allies—the people in libraries, union halls, associations, schools, movie theaters and (sometimes) PTV who watch us and endorse our media work.

PS: It doesn't end here. A draft of a national position paper to lay the groundwork for action will be circulating during the summer months. Look for an article on the history of 1978 indie legislative success in an upcoming Independent: if we did it then, we can do it again. ■

SUPER-8

B & T's International Snapshot Album

BOB BRODSKY & TONI TREADWAY

Now that Super-8 products are virtually unsupported by advertising and are fast disappearing from retail display cases, people who want to use this medium are forced to do what artists and professionals in almost every other low-profile field are required to do: get connected. Get connected to reliable sources of information and supplies, and maintain these connections. So here at the edge of summer are our leads:

The Montreal Super-8 Festival, occurring in February, is one of the best places to see how competent Super-8 origination has become, on an international scale. Films are projected with consistent care. About half those shown over the five days are edited camera originals; the other half are divided among prints in Super-8, 16 and 35mm. Screen images are all the same size and almost the same brightness. The audio is clean and full. Super-8-as-video takes a back seat but gets a large audience, too.

What makes a festival like Montreal's so important is the international context it creates. Because the economies of Super-8 invite a maximum degree of personalization, experimentation and individualization, we came away with the feeling that we had been invited into homes—apartments, tenements, ateliers, studios—of over a dozen nations. Many of these experiences are backed up by the presence of the filmmakers, brought to Montreal by the Festival's management through a grant from the provincial government. French, English and Spanish are prevalent languages, and everyone makes heroic efforts to understand and be understood in unfamiliar tongues. Treadway has made real strides in technical French, and now feels competent enough to give workshops. Spanish is next for her. Brodsky, bearing only extinct languages, has plunged into Portuguese, but after four days in Montreal was attempting "breakfast French." These efforts to speak in the language of another are received as gestures of genuine goodwill, and they maintain the framework on which the festival proceeds.

La Federation Tunisienne des Cineastes Amateurs was represented at the Festival by Ridhe ben Halima and Rafik Staali. The Tunisian Federation is comprised of 20 cineclubs spread throughout several regions. Ridhe and Rafik told us that their more than 500 members have produced an average of 15 films each year since the '60s. The organization is centralized in a bi-annual film/video festival in Kelibia, out of which they also run workshops in still photography, video and Super-8 film. They accomplish all this with four cameras and a $10,000 annual grant from their government. The two new films they brought to the Festival were ample evidence that Super-8 was serving a unique and important function in Tunisia—a purpose the filmmakers describe as follows:

1. To liberate creative initiatives within the Federation and to organize them through democratic decision-making for the elaboration of cultural choices. *2.* To nurture quality production and aid in creating a cinematic language that is true to popular aspirations. *3.* To gain the participation of a wide range of the population in the Federation (students, workers, peasants etc.) in the planning, production, distribution, criticism, training and administration of the media. *4.* To contribute to the creation of a democratic national cultural front which will aid in coordinating efforts of other sectors of Tunisian life to create alternative cultural models.

The international section of the Montreal Festival was judged by Lisette Castillo of Venezuela, Romano Fattorossi of Italy, Yves Simoneau of Canada, ben Halim and Treadway. From seven hours of films in the running

ten; then by patient discussion four were esteemed superior; and finally, two were selected to share the top prize: *Butterfly* by Venezuelan Marietta Perez, a forceful tale of a woman who aspires to sing the role of Madama Butterfly, and *Celebrity,* a breathtaking animation by American Martin Fischer.

A second prize was split between *Saudade,* a baroque melodrama by Brazilians Carlos Ponte De Andrade Jr. and Leonardo Cresenti Neto, and *Le Jardin,* a hyperbolic bilingual experimental film by Canadian Raphael Bendahan. Honorable mention from the jury went to American Dave Forthey, who made his camera float effortlessly behind the heels of a mountain trail runner in *Higher Ground.* Apparently, people are still experimenting seriously and achieving results in Super-8. The Montreal Super-8 Festival pulls it all together.

FIELD PROCESSING

At the insistence of some ethnographic filmmakers in Europe and North America, we've been experimenting with field processing of Super-8. People have been processing their own films for 150 years, but since Kodak stuffed Super-8 into cartridges, fewer filmmakers have attempted it. They have also been scared off by warnings about precision in time and temperature control, prevention of scratches and dust-free drying. Our tack has been to see what kind of results we could obtain if we plunged in with minimal equipment, minimal controls and minimal purity in the water we used and the air we dried in. For less than $125 we purchased a bag full of stuff and some E-6 chemicals and found that we could produce acceptable results on both Kodak Ektachrome 7244 and Fuji R-50 and R-200 stocks. The Fuji results were particularly gratifying, because Fuji Single-8 film is manufactured on a polyester base, which greatly extends the life of the camera original. In a future article we'll detail the equipment and the process. Costs can drop to as low as $2/50′ with over-the-counter chemicals, bu' cost is not the primary reason for field pro cessing.

CORPORATE NOTE

Once again, for those concerned that Super-8 is a rapidly vanishing medium, five Kodak executives told us when we visited late last fall that Super-8 is likely to be around for a very long time. Inasmuch as there is no longer any advertising support, the channels of distribution will become narrower, but the quality of the service should remain high. Kodak executives, like almost all the managers of large organizations, view the world as so many different markets, and sometimes their decisions are based more on their own wish lists than on data from consumers. Kodak has just begun to realizes that the people who buy 50′ Super-8 cartridges of Kodachrome 40 are also likely to buy 200′ cartridges of the same stock (inasmuch as 200′ cameras have sold widely over the past five years). Until recently, these two different lengths of the the same stock were sold by two different divisions of EK Co., and dealers could not easily make both lengths available to purchasers. Expediting the flow of goods and services is a high priority for the continuance of Super-8.

BULLETIN BOARD BULLETIN

We appreciate receiving notices for posting from AIVF members. Please continue to keep us aware of available services, screenings, festivals, job openings, and miscellaneous information! In order to keep the bulletin boards neat and all notices visible, we will remove posted material after two months unless otherwise noted. If you wish to keep a notice posted continuously, please send us a periodic reminder.

PRIME FUNDING

Another marketing story comes from the producer's end of the medium. In March, Prime Computer sponsored Christ Knight's *American Challenge* nationally on PBS. The one-hour-long compilation of self-portraits of seven solo sailors racing from England to the US was 80% Super-8 originated. An excerpt of the film—a woman sailor's dismasting—was aired last summer on Walter Cronkite's *Universe* on CBS.

Associate producer and management consultant Paul de Give explained how he put together the deal. After working for almost 6 months and contacting 100 corporations, he found Prime Computer, which saw *American Challenge* as an attractive promotional vehicle. The people at Prime liked the sailing theme and the individual heroism portrayed in the film. Also, the public response has been very positive. When Prime Computer did a direct mailing of 50,000 pieces offering a free poster, they got more than 5,000 requests.

With this sale, the film has reached the break-even point for its private backer. Interestingly, Chris Knight noted that the shadow detail of the image on the Cronkite show was superior to the PBS airing. For Cronkite, Knight went back to the Super-8 original for direct transfer to video. For PBS he turned over a 16mm print for them to transfer. Some sharpness is lost in blowup of the Super-8. Knight feels the best quality video comes from direct transfer of the Super-8 original.

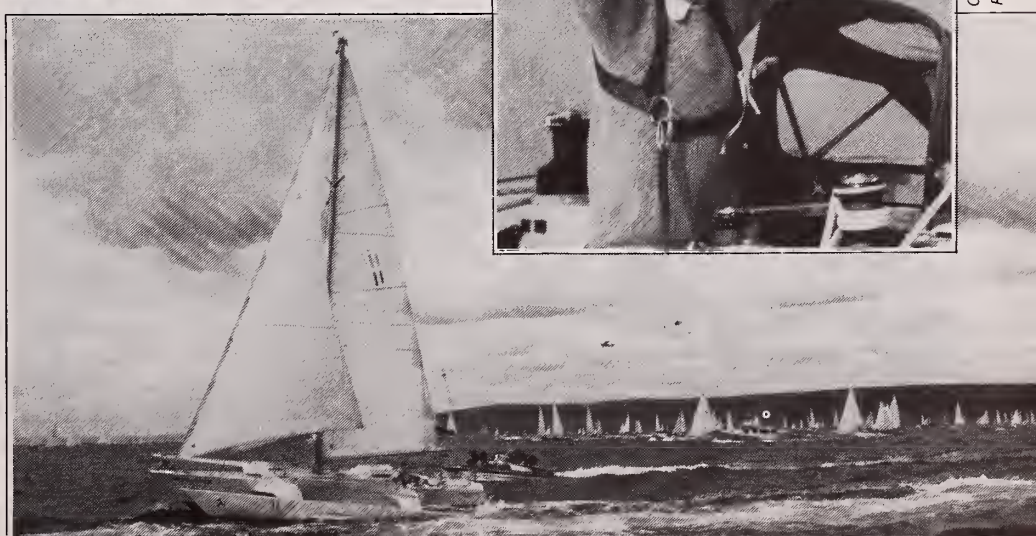
NEWS FLASHES

Last year a multinational peace walk from the West Coast to Moscow (via Ireland, Scotland-England and Western Europe) was documented in Super-8 by one of the walkers, Carol Bellin of Boston. At present the group is encamped on the Czech border during lengthy negotiations with Czech, Polish and Russian authorities for on-foot over-the-ground travel permits. Support is meager and Carol is looking for funds to complete the film saga. A 501.C.3 conduit is available to readers who could underwrite completion.

A Spanish edition of B & T's *Super 8 in the Video Age* should be forthcoming by the end of the year. Kino Garcia has overseen the translation with his film club in Puerto Rico.

Finally, an important warning: Don't ship films or videotapes in fiber-filled mailers. During shipment the bags often rupture internally, releasing the fine abrasive packing. It works its way into film containers and videocassettes. Video decks as well as tapes can be permanently damaged by the fibers. So use regular corrugated or plastic packing. ■

Toni Treadway and Bob Brodsky are Super-8 activists and teachers, and Treadway is on the Board of the Boston Film/Video Foundation.



First place winner Phil Weld had 18 S-8 cameras on board during the 1980 Observer Singlehanded Trans-Atlantic Race. From the 16mm & S-8 films which were aired on CBS and PBS.

Chris Knight's "American Challenge"
Photos: Benjamin Mendlowitz & Joyce Zinno

BOOKS

In Search of Visual Music

REYNOLD WEIDENAAR

Digital Harmony: On the Complementarity of Music and Visual Art

By John Whitney. Illustrated. 235 pp. Byte Books (*McGraw-Hill*). $21.95.

In *Digital Harmony,* John Whitney has given us an exhilarating but also somewhat technical primer on the union of abstract image and music. It is of supreme concern to film and videomakers because it grapples with the nature of structure and shape in time. Some understanding of music and composition would probably enhance the reader's enjoyment of the book, but is not required, as Whitney presumes no advanced knowledge of music. The reader's understanding would doubtless be further heightened by seeing several Whitney motion pictures: *Permutations* (1968), *Matrix I, II* (1971) and *III* (1972), *Arabesque* (1975) and *Permutations II* (1979). This last is video; the others are films shot frame-by-frame with a 16mm camera aimed at a computer-controlled video screen. In these works, moving patterns take fantastic shapes, whirling and turning in dances of pure unfettered flight. Gravity is abolished, and the viewer is caught up in a soaring, fanciful vortex that is absolutely convincing as another world.

It is therefore somewhat disconcerting to learn that, for all the talk about balanced partnership, the accompanying music is not a simultaneous conception. Whitney searches for his music after the visuals are completed. He has fitted such diverse works onto his sound tracks as Terry Riley's *A Rainbow in Curved Air,* Antonio Soler sonatas, Indian tabla music, Iranian santir music and a commissioned score by William Kraft.

John Whitney first tried his hand at composing "visual music" in 1938, aboard a freighter bound for Rotterdam. He focused his 8mm camera at the geometrical structures of the ship, filming the rivets, the white iron plates and their shifting shadows. He twisted and turned his camera, then rhythmically edited his shots, but all to no avail: "That film was unrhythmic and depressingly unmusical." Thus began humbly the career of one of the leading film artists of our time.

LIQUID ARCHITECTURE

Back in America a year later, Whitney found out that Oskar Fischinger, Walther Ruttman and other "symphonist" filmmakers had preceded him in the search for "liquid architecture." They had also failed—finding poetry, perhaps, but not music. Whitney's seminal insight was to recognize that any film that is chained to the world's mass and gravity, to its inertia, can never achieve the totally fluid motion of music.

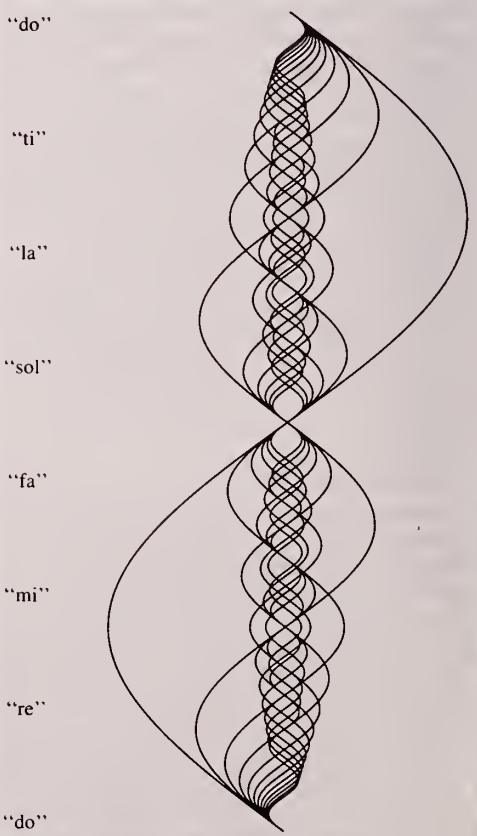
In 1944, John and his brother James Whitney completed their innovative and radical *Five Abstract Film Exercises.* At the same time they wrote a brief and strikingly prescient article on audiovisual music. It defines basic issues of the new medium: harmony and unity of visual and musical feeling, the differences in aural and visual responses to rhythm, the relation of graphic space to time, the textural role of color and the pitfalls of mechanistically translating music into a visual "equivalent." This new art was to be neither more nor less abstract and substantial than music itself.

The reader could do no better than to start with the beginning of the appendix before turning to the main text. This appendix, exceeding a third of the book, is a chronological collection of 14 articles and interviews in which we are given a focused illumination of the flow and development of John Whitney's ideas over the years. They identify his approaches, limitations and influences; they follow his progress in apparatus and working methods. Two must be singled out as central to the concerns of this book, and are more taut and concise than the later writing.

In the first, "Cranbrook Essay" (1973), Whitney relates his response to "the extreme subtleties of a quite beautiful, dynamic phenomenon of nature...the turbulent activity of minute water particles that anyone can see in the space of about a cubic foot of densely foggy and quiet nighttime air —assuming exactly the right lighting conditions...They do not collide; they flow in casual turbulence, moving freely and smoothly in all directions...a fantastic complex of interactive forces of unfathomable precision and curvilinear hyperdynamism." For Whitney, this became the one experience of visible nature in motion that was on a comparably elevated aesthetic plane with polyphonic music. Admitting that this could not encompass all the elements of music, he cites the "spatial interweaving of clean, delineated pattern" and the "forces of orderly relationship" as primary components. Even without understanding the physics governing such motion, one could apprehend "its sophisticated conformity to rule. This fits my ideal of what music should be like." Furthermore, "dozens of composers over several centuries in Europe have repeatedly confirmed that ideal," though we are not told exactly how. This vision became the cornerstone of Whitney's career: "The manipulation of particles in space has become the very foundation of my theoretical, philosophical and practical approach to computer art." We are reminded that television and film images can ultimately be broken down into single points, arranged by either intensity or density. Hence, "if we gain mastery over the manipulation of a plurality of points, it follows that we may rule the universe of visual display."

AESTHETICS OF OFFBEAT

Whitney presents his theory of visual display in nutshell as part of a later essay, "Digital Pyrotechnics" (1977). By way of preface: most musicians are at least dimly aware of an acoustical phenomenon called the "harmonic series." A string on, say, a violin will vibrate at many different frequences simultaneously—all of them integral (whole-number) multiples of the fundamental (lowest) frequency. Each separate vibration is a harmonic (overtone). Their loudnesses vary,



from John Whitney's "Digital Harmony" (McGraw-Hill)

Sine curve pattern of first twelve harmonics superimposed, complemented by the seven steps of the musical scale.

but their frequency ratios to the fundamental and to each other are firmly fixed. If we write out the notes corresponding to the musical pitches of these harmonics, we have a representation of the harmonic series. It proceeds up from wide to narrow intervals, beginning with the simple frequency ratios that provide the more consonant musical intervals—octave, fifth, fourth, major third—of our musical scale. Going higher up the series, the ratios gradually become more complex. The intervals become smaller and more dissonant, such as the major and minor second.

The consonances and dissonances of these scale intervals may easily be demonstrated on a stringed instrument or a synthesizer. Tune a unison, hold the first tone steady and slowly sound the other tone, gliding up smoothly to the octave. There will be alternating regions of roughness and smoothness, of rapid "beats" and then a stilling of the beats. Consonant intervals are thus approached and achieved. To Whitney, these "phenomena create discontinuities, as nodules of tension, anticipation and resolution deform this otherwise smooth continuum. It is this particular discontinuity, not really any other quality of the audio spectrum, that constitutes the raw material of the composer's art. Not pitch, texture, rhythm and meter. Not frequency, intensity and density, as most 20th-century modernists would have us believe." Well now. Whitney probably doesn't want a job teaching musical composition anyway.

This principle of consonance and dissonance carries over to visual perception, as a "phenomenon of hierarchical distribution and classification of elements into an array in which all are ranked according to some perceptual scale of complexity." In other words, moving patterns are governed by an order/disorder principle. This is easily achieved by causing different points to move at different rates according to ratios found in the harmonic series.

The chapter entitled "The Problem: How Shall Motion Pattern Time?" details the application of harmonics to graphic elements. Each element, each dot, for example, moves at a different rate, but the rates are harmonically related. "If one element were set to move at a given rate, the next element might be moved at two times that rate. Then the third would move at three times that rate and so on. So long as all elements obey a rule of direction and rate, then pattern configurations form and reform." This is *differential motion*. Such motion will proceed to points of *resolution* (or resonance), where the visual pattern becomes orderly. This occurs at the various simple fractional intervals (1/8, ¼ etc.) of the entire cycle of motion. If this cycle is run to completion, all the dots would return to their starting positions. These phenomena characterize *visual harmony*.

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time, "to anticipate the next moment and to gratify the expectations raised by the moment just past," can easily deteriorate into a merely mechanical formula that lacks any suspense (a very major component of music). Most crucial of all is another missing principle: So much of our response to music is due to the composer's violations, sometimes very slight, of our expectations. In other words, a musical progression is pointing to a concluding event which the listener aurally anticipates. Instead of reaching this target of least resistance, the progression is somehow deflected in its resolution. Thus arise the might and power of expression and emotional response. If visual music is to be a true analogue to pure music, these issues must be addressed. How does an abstract succession of pretty points become aesthetically meaningful? What makes it more than a pleasurable sensation, a kind of audiovisual cotton candy, a fleeting delight?

The answer has to be more than structured differential harmonic motion in a tension/release hierarchy. These are stylistic elements, comparable to the mechanics of musical counterpoint. They work well; in fact, with great elegance. But good counterpoint is not automatically great music. The larger issue of how motion may pattern time on higher levels still remains. How does the visual/musical filmmaker learn fluency in time: the flawless sense of when to go in, how long to take, when to arrive, to say nothing of the small and large detours and substitutions, the variations in nuance and detail along the way?

To be fair, it must be noted that the book is called *Digital Harmony,* not *Digital Composition.* As such, it admirably fulfills the role of a technical guide, even if it skirts certain topics too quickly. The term "digital," by the way, refers to Whitney's conviction that only a computer can order and arrange the hundreds of elements of differential visual motion. There is no tolerance here for the "imprecise, uncontrolled, accidental" nature of most video art, which betrays not a clue of how to shape time. The usual result is formless, a "bland pastel stupor."

The remaining chapters supply detailed descriptions of differential motion, an explanation of radial and angular motion and a very few thoughts on the role of color. Whitney then treats us to a detailed analysis of his recent *tour de force, Arabesque,* which alone is worth the price of the book. Dozens of gorgeous color illustrations abound here and elsewhere.

Whitney concludes with a listing of Pascal computer programs, adapted for the Apple II, for differential points on a straight line modulus, on a polar coordinate field and around a circle x-step modulus. His tone throughout the book is opinionated but generous, if sometimes curmudgeonly; but never too proud to allow an occasional self-doubt, and unfailingly willing to impart whatever he can to enable other filmmakers to work in his medium. These programs, ready to run, show that his support isn't just lip service. The do-it-yourselfer with a step-frame film camera and small computer controlling a video screen can load up and start shooting. The student who turns to the book as to a master teacher for a wealth of practical guidance cannot fail to gain a fuller appreciation of the magnificent potential of linking front-line technololgy with old-fashioned craft in the service of high artistic aims. ■

Reynold Weidenaar was recently granted an NEA Fellowship; his abstract visual/musical film Wavelines II has received fifteen awards. He teaches at New York University.

MEMBER DISCOUNTS

AIVF is pleased to announce the initiation of a discount program of film and video production services for its members in the New York area. The companies listed below will offer discounts to AIVF members upon presentation of a membership card. We hope that this program will foster closer cooperation between independent producers and companies that provide production services.

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Video Engineering: An Insider's Story

John J. Godfrey demystifies broadcast-quality standards, reveals how to placate video editors and predicts a future of digital razzmatazz.

SKIP BLUMBERG

In the realm of video, noted for its rapidly changing technologies, indies are both privileged and disadvantaged: Privileged because constant equipment innovation means new potentials to be explored; disadvantaged because when the average outside producer presents material to a station, even a public TV engineering staff tends to look down on the slightly obsolescent tools of last year.

John J. Godfrey, Emmy award-winning editor and a supervising engineer for 12 years at WNET/13 in New York, not only witnessed a decade of technological change; he played a leading role in helping indies explore it. In fact, he aided many independent producers in getting their tapes, usually considered "unsuitable for broadcast," on the air. He has worked with countless video pioneers on PTV from Nam June Paik and Ed Emshwiller to such documentary video classics as TVTV's Gerald Ford's America and DCTV's Third Avenue. This is in addition to editing ***Bill Moyers' Journal, Dance in America*** *and the like.*

Since he has no formal training in electronics, Godfrey is himself in a good position to demystify the technology. One of his earliest memories is of watching a sportscast in 1956 and running into the kitchen yelling "it's videotape, it's videotape!" to his puzzled mother. After a start in electrical engineering at Purdue University, he switched to speech and theater. Meanwhile he nourished his obsession with videotape by hovering around the various TV systems at the university, including an airborne TV transmitter. For three years he spent his nights duplicating videotapes. It was then that he developed an eye for the difference between the master and the copy that everyone (except the tape editor and copy engineer) sees.

In 1981, Godfrey left Channel 13 and the TV Lab for a rest. True to form, he was soon caught up in another project: Electric Films Inc., a ¾" and Betacam-to-1" post-production suite, which he started with Jon Alpert (of Downtown Community TV) after they heard about a bargain deal on a 1" tape machine which they later expanded into a full CMX system.

In the following interview, Godfrey speaks of broadcast-quality video standards, offers advice to the indie preparing to enter the editing room, and makes some predictions about the direction of video technology. —KH

SKIP BLUMBERG: When you started at WNET back in 1972, the TV Lab was the most experimental department in broadcast TV. Let's flash back to that, since you saw the introduction of quite a few different pieces of equipment. What were the changes and how did they affect the programs you saw?

JOHN J. GODFREY: Initially it was the introduction of the Sony ½" reel-to-reel videotape recorder around 1967, because that allowed you to have, in essence, a Super-8 video camera in your hand—better than Super-8 quality, though, because it gave you a long, long recording capability, rather than 2½ minutes. But the introduction of the digital wide-windowed time-base corrector in 1973 was the most significant thing that happened.

SB: Meaning what?

JJG: All mechanical devices have jitter. To get a broadcastable TV picture, you must contain the errors within the given standard. Well, the best 2" machine was capable of controlling only 1 millionth of a second of jitter. That was a beautifully milled chunk of steel with beautifully controlled electronics controlling motors. Half-inch could have up to 30 microseconds of error in it, even more when you are swinging the recorder around. They had to develop time-base error correctors, to correct that mechanical jitter electronically. The biggest advancement came with the digital time-base corrector, not so much to be



John J. Godfrey with the first available model digital Time Base Corrector which was installed at the TV-Lab and was the first machine put to work in New York.

able to digitize the video, but to store the video digitally. So you could store one, two or three lines of video, which means that you could have lots of error and still clock it out at the right time. As a friend of mine put it, then you "could take unstable poor-quality ½" videotape and turn it into *stable* poor-quality ½" videotape."

SB: So you started to see new programming. Did it change TV?

JJG: It did change the way you were able to follow a story. The ½" equipment allowed you to take the camera to the people because it was a small, light portable. But it was not acceptable, according to the engineers, because the resolution was bad. And most engineers would say the "people operating these Mickey Mouse cameras have no business operating them." They just had programming ideas, but they didn't know anything technical.

SB: It allowed people who had never had any experience before to start making shows.

JJG: Right.

SB: Some people emerged who did have technical skills and were learning to use this equipment to tell stories in new ways. And yet, it seemed at the time that there was almost a conspiracy of technocrats trying to keep this material off the air.

JJG: Yeah, there was.

SB: From your point of view, what was going on?

JJG: Of course I saw it from both sides, because I'd been involved in attempting to get even ½" videotape up to 2" videotape before a TBC existed—back in 1970 or so. I went from the original ½" to a 1" IVC helical VTR (which had a wider-windowed servo) through an Ampex AVR-1 buffer, and finally to another AVR-1.

SB: I heard a story once where Mal Albaum, I think, said that the engineer's favorite TV show is "bars and tones."

JJG: The closest thing to perfect video is color bars. But there is never perfect video. We're striving to get it that way, and the quality has increased tremendously over the years. It's surprising, the quality we used to accept, if you take a look at some of the old videotaped shows. The old Image Orthicon cameras had a horrendous halo. You would see a black halo around a person and then a white halo around the black halo. And that was perfectly acceptable because that's what the Image Orthicon tube did; that's what was available.

SB: In other words, the engineers would accept what was then state-of-the-art?

JJG: Whatever was the best. But they wouldn't accept anything less or equal to the standard of a few years before.

SB: So they saw the early ½" video as degrading the picture?

JJG: Degrading the picture, and degrading the attempts they had made to improve the picture. That was the big problem, and is still the problem today. Right now ¾" is dominant for news production.

SB: When did ¾" come in as a broadcast format?

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JJG: Three-quarter-inch really came in as a usable format around 1974/5. It existed before that, but was not that usable, because the machines were not servo-locked. Although the ¾" was designed as a home video unit, it sold for $1,500—way out of the reach of most people. Who was going to buy a home videotape machine for over a month's pay?

SB: So first it was the artists and the independents who could afford to take a chance, only because they were lunatics?

JJG: In a way. Somebody who has low-budget funding like from NEA or NYSCA doesn't expect broadcast costs. For broadcast costs, you're talking about $4,000 to $8,000 a minute for a show. These people were used to producing programs for $500 a minute or less.

SB: Or $500 for the whole show!

JJG: So it was perfectly acceptable for them to say: "Fine. $3,000 for a camera and a video recorder is not an unmanageable fund of money."

SB: In other words, the independents started using this equipment before it became broadcast standard?

JJG: It became standard later on because the manufacturers of the ¾" machine saw a market.

SB: So for now, ¾" videotape is the standard for news and independents?

JJG: Yes, but the compromise has been on resolution. The band width of ¾" is half that of 1" or 2" videotapes. Consequently you do not get the resolution that you get with the less portable recorders.

SB: But we *are* talking about broadcast-quality tapes. What are the major problems that you currently see in the editing room, and what are the things that you correct? Is it matching flesh tones, is it blanking problems?

JJG: It's funny, but I don't have that many problems. I have problems where people are still trying to be a little too cheap, still wanting to use industrial-grade ¾" as opposed to broadcast-quality ¾". They don't want to go that extra $3,000.

SB: What's the advantage?

JJG: The first advantage is that you satisfy PBS' stipulation about the head-switching line in the video. It's perfectly acceptable on cable; the networks don't care about it; the FCC may growl a little. But PBS cares about head switching in the transmitted picture.

SB: But you can adjust industrial video recorders to get head switching down into vertical blanking.

JJG: You can. There *is* a simple way of doing it.

SB: What about Betamax and VHS: is it possible to use ½" cassettes for broadcast shows?

JJG: Believe it or not, yes! I have seen some Betamax stuff that is, on first look, not that distinguishable from ¾". The chroma is a little noisier, but basically it looks about the same. And I have measured some VHS stuff on the scope, and basically it's the same. I have also seen a camera (which now costs about $900) which has auto-focusing, the PK 956 by Panasonic. It's a Mickey Mouse camera that's about the size of an 8mm camera, and the damn thing turns out a picture that is practically—even in low light—as good as a Thompson camera, except for horizontal detail. It does not have the enhancement circuits in it that go into a broadcast camera. It even has a graphics generator in it so you can subtitle. And it goes with one of these 4½-pound decks.

SB: So if someone was using so-called "industrial" or "consumer" video equipment, what should they be looking out for if they have broadcast in mind?

JJG: You should never try to degrade the format you are shooting in. If you are shooting in ¾", the best solution is to edit ¾" to 1", so you don't degrade the image and lose your ¾" quality. If you have to go to ¾", go

the way which will allow you to degrade the quality least: go the dub mode.

SB: What should people look for when using Betamax and VHS?

JJG: Lighting is primary. You can shoot inside and put in supplemental lights—and still be subtle too. Carry around a couple of 200-watt bulbs with you.

SB: Most engineers would laugh at your suggestion that a couple of 200-watt bulbs would bring you up to the level needed. Is it that easy?

JJG: Almost, signal-to-noise-wise—in the light levels, anyway. Granted, in the dark levels you are going to get noise.

SB: So the problem is horizontal resolution?

JJG: Yes. Which is the same problem you have in ¾".

SB: Let's move to another area. An engineer sees lots of different producers.

JJG: The editors sees more producers in one year than a producer will produce programs in ten or fifteen years. Smart producers will tap this knowledge.

SB: What are your pet peeves about producers: mistakes they commonly make, misuing your time?

JJG: In our communications business, it is, of course, communicating. They don't say what they want.

Another pet peeve is when a producer tells me: "Next, we'll dissolve from one scene to the next." Fine. I set it up. Then they keep adding a title, then adding this and adding that so you end up doing the thing four, five, six times because they weren't specific as to what they wanted in the first place, and/or they were unsure of the order to do it in. The producer has to be specific about the entire transition. Of course it helps if you know what the specific equipment can and cannot do.

Tape editors who have grown up with the business have developed visualization. A lot of producers don't have that. They have to see it. Now, I can't fault them for that, because they are young and have not had that experience. Some things you just have to do for them. But they get impatient and want to know why it isn't happening. I can only get one thing to happen at a time, not seven.

It's a good to have as accurate an edit list as you can. And if there is anything complicated, I like to see a diagram, a storyboard.

There are two major things you can do to placate a post-production engineer or editor. One simple little thing: treat him or her to lunch. You would be surprised at how little food costs and how much it gains in goodwill.

The other thing is to realize that the editor is human. You may run across an engineer who is on the opinionated side, with his or her own ideas about how to put things together, and he or she may not even like what you do. In that case, make a suggestion as it if were the engineer's own idea. Use a little psychology.

SB: You have designed your own editing room to allow for change. It's different from film editing,where there is a real attachment to a particular flatbed, like a Steenbeck or a KEM.

JJG: Video isn't like that; video equipment is being updated constantly. It's hair-raising to manage. We blew $24,000 on our BVU 800 machines nine months ago, and they are going to be out of date next week. You have to start all over again. Equipment is expendable because you must stay state-of-the-art as much as you can. I have seen a few major post-production houses not replace their hardware and lose to new production houses who started up with the new equipment. I set up my system for instant change. Right now, the new high-speed ½" is phenomenally interesting. The frequency response is very close to the quality of 1". Jon Alpert shot all the NBC reports on Nicaragua on the Betacam. We spent a month editing those reports on the Betacam-to-1" system, and we look back at the stuff shot earlier on ¾" and you can see the difference.

SB: Do you think we are going to come full circle, with ½" replacing ¾"? Are the TV stations going to ½" now?

JJG: I think we are going to go to ½". Corinthian, a group of broadcast TV stations, has bought about 75 Betacams: the broadcast ½".

SB: Will the 1984 Olympics coverage be ½"?

JJG: I think so. Right now, they have to see how well the system is going to go before they develop it. It's possible that certain areas—documentary, perhaps—will be shot in ½", and edited either ½"-to-½" or ½"-to-1".

This is an interim stage, because digital is still coming along. Then you will have almost a perfect system, because when you make a digital copy, it's on a bit-for-bit basis with virtually no loss of quality.

SB: So it will still be tape, but it will be digitally recorded?

JJG: For the time being.

SB: Half, ¾"? When do you see it coming in?

JJG: Both. Many of the predictions are "within the next five years." But they said that five years ago.

SB: And for the year 2000?

JJG: If we are lucky, by the year 2000 we will probably just have a solid cube, with the information stored in it and played off it: a 3-D rectangle. The camera will be a CCD camera, undoubtedly, which is just a bunch of flat chips. The biggest thing on the camera will be the lens. Editors will then have random access to every single frame. When you have information stored digitally, you can change information digitally. When you can control the information, you can change the background, you can change the foreground. In other words, you could take a photograph of, say, Charles Laughton and animate it entirely: you could create a voice synthesis of his voice, and what you see on the screen may not really be what you see on the screen. That person may not be who you see, or may not have ever said that.

SB: So you can create a reality that will be completely animated, and that looks like live TV?

JJG: Yup. It's exciting and it's shocking. It's sort of like 1984, but worse.

SB: Depending on who controls the images. ■

Skip Blumberg is an independent video producer, a former engineer at KQED and currently a Guggenheim Fellow. His show World Eskimo Indian Olympics will appear on many PBS stations on July 12 at 10:30 pm.

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Plugging into The Video Circuit

A Who's Who of national distributors, looking at what they stock and how they operate.

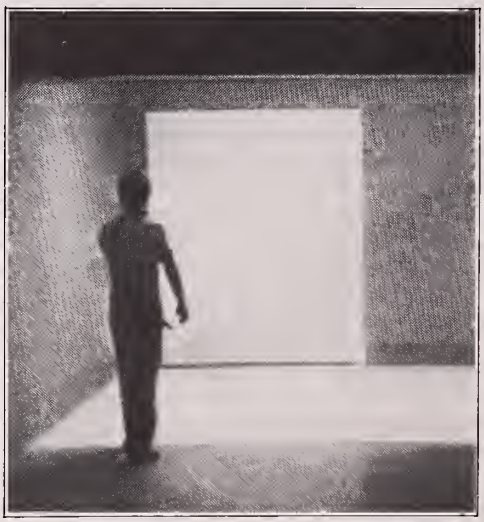
ISAAC JACKSON

You have finally completed your long-gestating video *magnum opus,* and shown it once at the local video parlor. What next? Do you tenderly place it on a shelf and forget about it? No. Since the early Seventies there has been a small (by broadcast standards) but steadily increasing utilization of non-broadcast channels of distribution for work produced with video technology, especially by independents. What's available falls far short of an ideal circuit, but there has been a tremendous amount of growth, particularly in the last three years. Distribution is still mostly a matter of exhibition in public sites such as museums, libraries and galleries, not the pipeline to the home tube (via networks, PTV and cable) to which many aspire. In this article I'll look at the major distributors specializing in non-broadcast markets, to give the independent video producer a chance to decide who might be the best for his or her tape.* (But I won't cover festivals or home video, or distributors lacking a strong commitment to indies.)

The new video technology that became available in the late Sixties and early Seventies was first used extensively by artists and independent producers who previously had no access to cost-restrictive technology. The Big Guys (broadcast TV) didn't get into the act until much later, with Electronic News Gathering. Until then, film was the portable medium. The availability of the new technology fostered a wide-ranging body of work: documentary, experimental, performance documents and artists' tapes. Gradually, during the '70s, various institutions acquired playback decks, generally in the ¾" U-matic cassette format, creating the possibility of a network for distribution of videotape outside of broadcast television—similar to the market already developed for 16mm, but with a few key differences. In fact, U-matic viewing is becoming so popular in the 1980s that distributors who have specialized in 16mm will soon have to provide their titles in video versions!

EAI

It was a natural evolution of the early independent video scene that the first ones to develop video-only distribution were galleries that picked up the newest member of the "fine art" family. The Howard Wise Gallery in New York was an ardent early supporter of the electronic arts, especially the video arts.



Distributed by EAI

Ace quark hunter Mr. Marks hunts for a charged particle of meaning in Peter D'Agostino's 1979 *Quarks*.

Howard Wise sponsored many historic exhibitions of video beginning with Nam June Paik as early as 1967, as well as the first survey exhibition of video art, "TV as a Creative Medium," in 1969. By 1971 Wise closed his gallery to start Electronic Arts Intermix, a not-for-profit corporation, to "explore video as a means of personal expression and communication." Through the pioneering work of EAI many people were made aware that a new body of work existed and was available for rental or sale. The networks might not be interested in personal expression or *real* communication, but perhaps a new audience could be created around non-broadcast viewing situations.

The artist distribution service was in place by 1973 and continues today to play a major role in the advancement of video art. EAI has extensive contacts throughout the US due to its head start. The market they have developed is *the* market for independents, and universities, media centers, libraries and festivals are the major renters (purchases are a small factor in the field). EAI has been joined recently by other distributors. There is an incredible amount of overlap nowadays, a condition that everyone (including EAI) feels is helpful to the independent market. But each also offers unique advantages and disadvantages, depending on the nature of your tape and other factors, which we'll explore below.

Of course, as the oldest service EAI's bulky catalogue spans the careers of many established independent videomakers. Lately they have been adding a few newer artists, too. According to EAI administrator Lori Zippay, even one unsolicited videotape that they have never heard of was added to the catalogue. However, this is the exception, not the rule. One should write or call first to ensure that EAI's viewing schedule can accommodate new works; otherwise your tape may sit on the shelf for a while.

EAI has non-exclusive contracts with their artists—as do most video distributors, for the field is too new to expect an independent to put all his or her tapes in one basket. EAI splits the rental fee with the artist 50/50. In general you will find most distributors reluctant to charge rental fees by the minute, as is the standard practice in film rentals. EAI and others prefer to rent by setting minimum prices for tapes, ensuring that makers of short tapes aren't penalized solely on the basis of length. A 10-minute tape using image processing may cost the artist as much to make as a ½--hour documentary. EAI charges $50 for a tape under 30 minutes and $75 over 30 minutes. This is similar to the rates offered by other distributors, unless otherwise noted when we get to them. But don't take this to be an "industry" standard. Prices vary not only by distributor but also from artist to artist. The percentages vary even more. But it is fair to say that you rarely find a rental for a single ½-hour tape exceeding $50.

EAI is interested in all genres, as long as it's a non-commercial production. If EAI feels a tape is inappropriate for them, they will recommend other places that might possibly be interested. Lori Zippay emphasizes that if EAI does send you somewhere else, it is an honest attempt to help the artist and not a tactful put-off. In shopping around for a distributor, EAI might be a good first stop because they offer helpful advice to young artists who may be unaware of who's doing what. EAI plans to expand its market by placing tapes in unusual contexts. For example, *Pick Up Your Feet: The Double Dutch Show* by Skip Blumberg is being requested more, thanks to EAI's efforts, by athletic directors in Southern schools. EAI publishes a newslet-

**In the context of this article "non-broadcast" is defined as closed-circuit markets.*

ter which updates its catalogue with new titles. They keep a file of stills and other publicity items in order to promote artists' work. EAI tends to avoid creating packages or programs of artist tapes that serve as a compilation of catalogue material, preferring to concentrate on individual artists. At the request of a particular institution, however, EAI will assemble a series, such as the traveling show on documentary, image processing and performance-related tapes created for the American Museum Association.

KITCHEN

The Kitchen has long been established as a pioneer in the exhibition of video by independents. In 1979 The Kitchen decided to expand its commitment to video by independents by offering distribution services to artists included in the video exhibition programs. The reputation of The Kitchen as a video art center led to a large volume of requests for tapes by festivals, universities etc., so it was a natural outgrowth of The Kitchen's services that a consistent program of distribution was developed. To be included in The Kitchen's distribution service you must be selected by the video curator to show in the viewing room. The few exceptions are truly exceptional, so don't send The Kitchen a letter of interest or a tape unless you have already shown there. (However, it does show a lot of work by young artists, so don't assume that you don't have a chance of being exhibited there.) The Kitchen offers nonexclusive contracts to its clients, feeling, as does EAI, that the overlapping of some of its catalogue with other distributors' is beneficial to the field. The exceptions to this rule are tapes of performances produced at The Kitchen and its own productions, such as Robert Ashley's video opera *The Lessons*. In these cases The Kitchen maintains exclusive rights. This year The Kitchen will break even with its arrangement of 70/30 percentages for rentals, with the artist getting the larger sum. But this may change to a 50/50 split next year, when The Kitchen reassesses its costs.

The Kitchen's distribution service, administered by Greg Miller, offers a number of programs or packages that are compilations of various tapes organized by subject matter, including video/music, video/dance, documentary, performance, image processing and a reel on the way indies look at television. These programs are quite popular, and useful to programmers who want a quick survey of what's happening in video art. The Kitchen also offers a sampler of everything except their sink called *Programs for Four Evenings*. Like other distributors, The Kitchen pays not by the minute but by the program. In the case of compilations, they utilize a complicated formula that I won't go into here; but the artist does make less than on the rental of an individual tape. Miller feels that it's to the advantage of the artists to gain increased exposure as compensation for less money, but admits that the issue is still unresolved.

Dara Birnbaum, who has tapes in circulation with almost all the distributors including The Kitchen, concurs. While she has no problems with the concept of thematic shows, she feels that "a balance must be struck between the theme shows and shows which provide a perspective on the work as a whole body." So while it's great that her work in the video/music reel will be shown to people normally unconcerned with the issues represented in her tapes, there is a danger that it and the work of other artists may be reduced to being seen one-dimensionally. Aware of these problems, The Kitchen is reassessing its approaches to marketing. There is a distinct possibility that in the future it will carry fewer titles and concentrate on individual artists.

The Kitchen is very liberal in terms of the number of times one can view a tape on rental. The rental agreements are for 10 plays or two weeks, as opposed to most distributors, whose rental fees are for as many plays as one wants for one day. Once again exposure over income is the guiding principle, and the videomaker has to decide for him or herself what is important. Like other distributors, The Kitchen has had only moderate success in selling tapes—due most likely to problems inherent in the medium itself, such as the lack of historical precedent for video sales. When The Kitchen does make a sale, it is only with the express consent of the producer.



Mica-TV/Artists' TV Network Distributor: Video Data Bank

In Carole Ann Klonarides & Michael Owen's *Cindy Sherman: An Interview* (1981), the chameleon photographer engages in a futile job hunt. Only her gallery representative, Metro Pictures, knows the staggering extent of her present employability.

VIDEO DATA BANK

In January of this year, Video Data Bank in Chicago began distributing tapes by, rather than merely about, artists. Co-director Lyn Blumenthal feels that the new distribution service is a natural extension of their previous concerns with using video technology to document the activities and ideas of the creative process.

Video Data Bank is an independent organization affiliated with the School of the Art Institute of Chicago, from which it receives a subsidy and office space. VDB offers nonexclusive contracts to its artists and splits the cost of rentals 50/50. If a sale is made, 100% of the purchase price goes to the artist. Compared to The Kitchen and EAI, VDB seems to offer the best of both worlds. While offering programs on thematic material like The Kitchen, it also offers "series" which focus on individual artists, like EAI. VDB supplies supplementary materials, sometimes including slides and related material from their "Interviews on Art" series.

VDB offers a certain pull in the Midwest that springs from its association with the Art Institute. Although it is pretty much aware of what's going on in the field and usually invites artists with track records, newer artists are sometimes added to the catalogue. They ask you to send a query letter first. Blumenthal also has a residence in New York, where East Coasters might find it easier to get their work to her; but write Chicago first. Agreeing that the field is still defining itself, Blumenthal says that "artists are going to have to decide on ways to make the field less schizophrenic." Many of the artists in the VDB catalogue are duplicated by other catalogues, but some of the tapes are different. (Is this schizo or what?)

UNIVERSITY COMMUNITY VIDEO

Video Data Bank isn't the only noteworthy distributor in the Midwest. In Minneapolis there is University Community Video, whose title is a partial explanation of the market it serves. Not that the other distributors don't often overlap into the community/university markets, but UCV has created a special niche for itself. While UCV doesn't rule out carrying tapes by non-Midwestern videomakers, its primary goal is to serve the Midwestern video independent. Another difference is that UCV specializes in tapes that deal with specific social issues in documentary form and tapes of well-known personalities. As a result, of all

the distributors, their market most closely resembles the network set up by 16mm distributors, with heavy use of their tapes by libraries, classrooms and the educational circuit. Examples from their catalogue include *Stay with Me* by Ellen Roe Anthony, a videotape on Karen Clark, an openly lesbian state legislator.

University Community Video offers its clients a 70/30 contract, with UCV getting the lion's share. Neil Sieling, administrator of the distribution service, considers this fair to the videomaker because UCV has the smallest number of titles of all the distributors, so they can really push what they have. UCV is not subsidized by any outside agency, so the 70/30 ratio is an economic reality. UCV is unique in that it offers an exclusive contract and pays by the minute. Generally they charge $1/minute, since they rarely distribute a tape under 30 minutes in length.

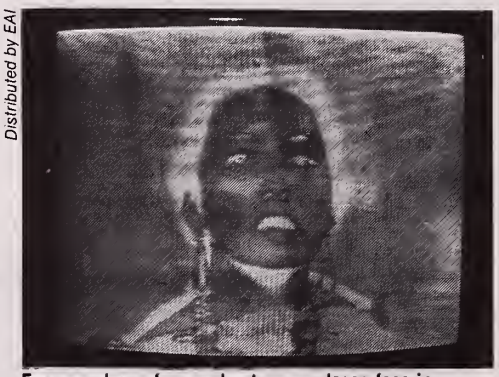
Recently UCV received a $20,000 grant to develop video distribution further by expanding the number of titles they carry as well as their library. They are especially interested in video work by people of color. For the future, Seiling thinks that UCV's main challenge is proving that the distribution service can make money .

On the West Coast, distribution is not well-organized. In San Francisco there is only Video 80, which is primarily involved in publishing *Video 80s* magazine and organizing festivals. Starting in June, however, Video 80 will experiment with distributing a few titles for the home market on VHS and Beta. I would stress the word "experiment" in this project, because they are working with a few titles of *very* well-known artists. Los Angeles has no independent video distribution either. In a state as large as California, there is great potential for an enterprising individual or organization to develop this market.

MEDIA PROJECT

Further north on the West Coast is Portland's Media Project (formerly the Northwest Media Project), which distributes a large number of video titles, specializing in social issues and history. They are also interested in developing the health/medical/environmental market for independent video. Tapes like *Hurt on the Job* by Clayton Wrye, which deals with compensation and the handicapped worker, are successfully distributed to hospitals and other medical establishments (a hospital helped place *Hurt on the Job* in hospitals all over the US). The Media Project is also eager to promote the tapes of videomakers of the Northwest to other regions. A recent example was its exchange program with the (now defunct) Alabama Film-makers Co-op.

Unlike most distributors, The Media Project has a cooperative structure. They offer non-exclusive contracts and let each artist set the terms of rental and sales, although MP will offer suggestions to help the producer make a realistic decision. Videomakers are expected to participate in the distribution process by serving time on the organization's distribution committee. (While it is not mandatory that this be accomplished in Oregon, proximity does help. Thus most titles that MP handles are by Northwest videomakers.) This in-kind time contribution helps keep overhead down, which in turn enables MP to offer the artists a high 80% of their tapes' rental earnings. On the pro side, this arrangement offers the artist a chance to learn the distribution business firsthand. But time is money, and the higher percentage may actually be worth less than the average rate if you really can't spare the time from other income-generating activity, which is part of the reason artists go to distributors in the first place. But for the documentary videomaker in this recession-struck region, the loss of a percentage point or two is usually irrelevant in the context of getting the work out there. The Media Project will be making a general call for new work in June. Works will be selected based on artistic merit, social value and the highest technical production values.



Distributed by EAI

Everyone loses face and yet no one loses face in Shigeko Kubota's *Video Girls & Video Songs for Navaho Sky* (1973).

CASTELLI-SONNABEND & POINTS NORTH

Last but not least is Castelli-Sonnabend, the most exclusive video distribution service that I spoke with. To be included in their service you must be hand-picked by Leo Castelli himself. Since the art market prefers scarcity to information, this service limits itself to a small number of artists, most of whom show regularly in other media (like painting at the Castelli-Sonnabend Gallery). Don't bother sending a tape unless Castelli asks you to.

(Up north in Canada, Art Metropole carries mostly Canadian artists, but does represent a few American titles. Write to them for more detail on whether your tape is appropriate for their service. Be prepared to be the token American!)

NEW INSTITUTIONAL PROJECTS

Recently, a few institutions with established track records in exhibiting or promoting or distributing artworks in different media are beginning to look at video distribution as a way to expand their artistic programs. This undoubtedly will have major implications for the future, as places like the Museum of Modern Art and Boston's Institute for Contemporary Art start to flex their institutional might in this area. At press time, both MoMA and ICA had plans to begin distribution before the end of 1983. MoMA is definitely going to distribute video, but to what extent this will reflect the programming policies of its small but committed video staff is unknown. Distribution will be handled by the film department—a hopeful sign, since this department handles many excellent titles.

In Boston, the Institute for Contemporary Art is negotiating with the local PBS affiliate for a production deal for video artists that will include provisions for distribution, utilizing WGBH's international distribution service. This program will be highly selective, since it will involve the production of new tapes with relatively high budgets. If the project comes through, it will be innovative in that artists will receive royalties from sales through distribution. This will stimulate the artist to act as a salesperson for his or her own work. It is also more in line with precedents set by the broadcast industry. Video independents will have to decide for themselves if this system is in their best interests. Although all the distributors I spoke with have made sales to cable, it is not a primary market. Some are more interested than others in approaching broadcast and cable. The ICA plan will link independent video distribution with broadcast on a consistent basis for the first time. It remains to be seen if the ICA gets the go-ahead on its plan, and what will be produced once it does. On its own, ICA has already included video in a number of touring packages of exhibitions, thanks to the efforts of David Ross.

The American Federation for the Arts has long been a distributor for independent cinema, especially the new American *avant-garde*. This year for the first time they will be handling a video program—the Whitney Biennial Video Exhibition, curated by John Hanhardt. AFA feels that it has been successful in the film arts, so why not video? Based on the success of the Whitney Biennial program, AFA will assess its further commitment to the field.

Needless to say, getting your videotape into the AFA touring program will depend on getting your videotape into the Whitney Biennial (good luck!). AFA sees itself as a museum service organization and prints extensive program notes to go with the Whitney program, written by Hanhardt with statements from the artists. But can larger institutions like MoMA and ICA provide the same attention to the field as smaller organizations whose main job is to serve video artists?

The future of independent video distribution looks good with so many different organizations offering their services, but clarification and standardization of practices and contracts is still needed. Dara Birnbaum hopes that the current depressed economic climate doesn't force distributors to go out-

• VIDEO DISTRIBUTORS •

Always send a letter of interest before sending a tape. ¾" U-Matic cassette is the standard format; if your tape is on ½", try to have it dubbed to ¾". Always include a self-addressed stamped mailing bag when sending a tape to a distributor.

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Lori Zippay

The Kitchen Video Distribution
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(212) 925-3615
Gregory Miller

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School of the Art Institute of Chicago
Columbus Dr. at Jackson Blvd.
Chicago IL 60603
(312) 443-3793
Lyn Blumenthal

University Community Video
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Minneapolis MN 55414
(612) 376-3333
Neil Sieling

The Media Project
PO Box 4093
Portland OR 97208
(503) 233-5335
Stephanie Allman

American Federation of Arts
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(212) 988-7700
Sam McElfresh

Museum of Modern Art/Film Dept.
11 West 53rd St., New York NY 10019
(212) 956-6100
Michael Miller

Castelli-Sonnabend Tapes & Films
142 Greene St., New York NY 10012
(212) 431-6279

side their special interest areas; too much of this will be bad for everyone, she feels. Birnbaum and many others involved in the distribution circuit, artists and distributors alike, worry that current economics could cause the market to be flooded by entrepreneurs hoping to make a fast buck marketing quick-mix rock videotapes. Video artists should be wary of newcomers to the scene who want to distribute to clubs; talk to other artists first, to see what a distributor's track record is. This isn't to say that all new distributors are crooks, but in any gold rush there are always a few fools. ■

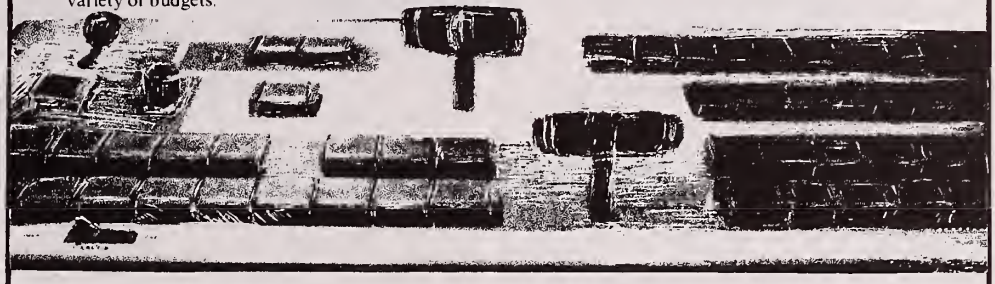
Isaac Jackson is a video artist, FIVF program coordinator and an independent radio producer.

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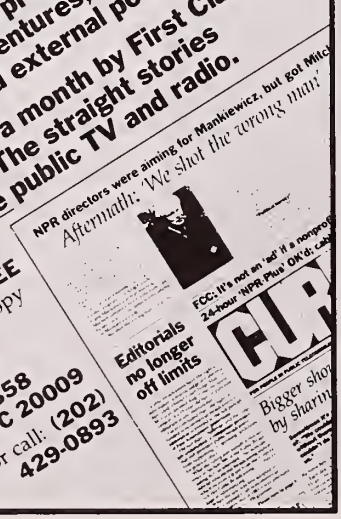
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FESTIVALS

Two Views on NY: "A Lovely Feeling" or Not the Gambling Kind?

CHRIS BEAVER

That perfect sultry evening one gets after a hot, muggy day surrounded Lincoln Center for the opening of the 20th Annual New York Film Festival in September 1982. Over its two-week run, the Festival would show among its thirty offerings the final duo of the late R.W. Fassbinder's films (with the exception of the very last, *Querelle,* which was uncompleted at that time).

Although the majority of the films selected are dramatic features from abroad—and are American premieres, as all the films presented must be—over the years New York has given a prestigious spotlight to a select number of American documentaries. Starting with the surprise appearance of *Harlan County, USA* in 1976 and continuing through *The Wobblies, The Life and Times of Rosie the Riveter* and *Soldier Girls,* New York has become an important film festival for documentaries, since they are given the same full recognition as fiction films.

The validation given one's film by inclusion is substantial: A separate screening for foreign buyers was a good draw because our film had received credentials from New York; Judy Irving arranged for Richard McHugh, who appears in *Dark Circle,* and herself to appear on the *Today Show* during the festival; and many members of the press came to the festival's beautifully handled press screening. Full reviews by Vincent Canby of *The New York Times* and Carrie Rickey, then with the *Village Voice,* ended up in our press kits. We were off and running; we'd been launched.

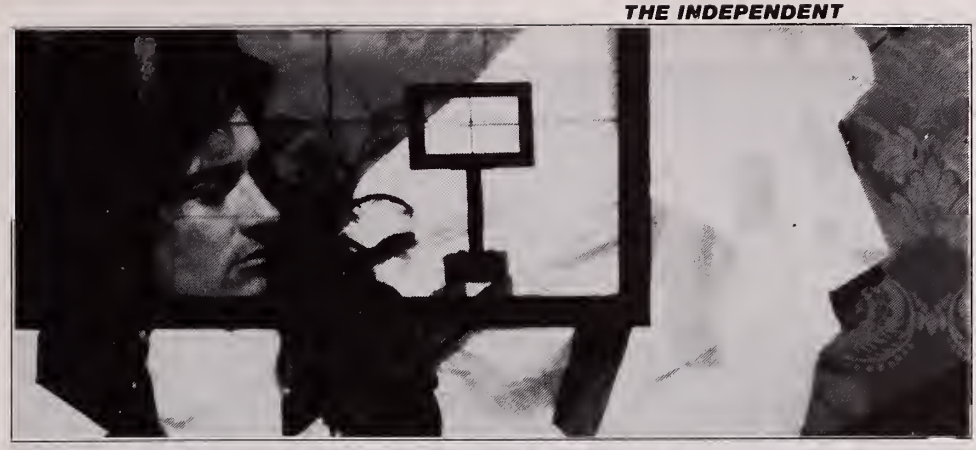
So on opening night, feeling very James Bond in a tuxedo materialized from thin air by Charlie Musser (whose *Before the Nickelodeon* was also in the festival), Ruth Landy and I, along with our dates Skip Blumberg in formal baseball cap and Jane Aaron in a black rayon dress, somewhat self-consciously entered Alice Tully Hall to see *Veronika Voss* with an extremely well-turned-out crowd. In the lobby we made the circuit looking for familiar faces, but found them only in the giant photos of movie heavies from past years.

Inside the auditorium we joined a full house which murmured and flipped through the program book, all the while watching itself with a great deal of pleasure. The hall, the audience, the screen, the occasion all seemed larger than life. Appropriately, the first scene of *Veronika Voss* is set in a movie house, an on-screen theater symmetrical with the theater in which we sat. In that on-screen theater Fassbinder himself sat, leaning forward for a final appearance as a solitary moviegoer. . . who is each one of us. It really was magic.

A friend once said that the projectionist has final cut. At the New York Film Festival that should inspire only gratitude. In Alice Tully Hall, 16mm appears to be 35mm and 35mm appears to be a gift from heaven. *Veronika Voss* looked and sounded immaculate: vibrant white skin and *film noir* shadows. In the projection booth several days later, managing to deliver the first *Dark Circle* print the very morning of our press screening, I overheard two projectionists discussing a scandal: a few days before, it seems, some projectionist had actually permitted a glimpse of Academy leader—the only time this had happened in Festival memory.

Unlike many film festivals, New York does not overwhelm viewers with sheer numbers of films. It is theoretically possible to see all the films, though highly unlikely for participating filmmakers given the attendant level of activity including the numerous by-invitation-only receptions. Here are a few impressions:

- Jealously watching the other films in the festival sell out their seats: the revivals first, then the contemporary fiction films, then the documentaries. *Koyanisqatsi,* a 35mm documentary feature without dialogue, narration or characters, sells out 5000-seat Radio City Music Hall; *Say Amen, Somebody* sells out all their seats and sends the audience through the roof with their brilliant, exhilarating work and the presence of of live gospel singers. And yet, almost until the end we have unsold seats remaining. Nervewracking.
- Seeing a pair of cowboy boots propped on a seat-back during one screening and turning to discover their inhabitant to be Richard Roud, director of the festival.
- Ellen Geiger, our distribution supervisor, catching Werner Herzog nervously rebounding a soccer ball in the lobby during the press screening of *Fitzcarraldo.*
- Meeting Nestor Almendros (cinematographer for Truffaut and Mallick) at a sidewalk cafe across from Lincoln Center as we sat with friends and fellow festival denizens.
- Drinking festival-supplied champagne in the Green Room prior to *Dark Circle*'s public



New York Film Festival: The Discreet Charm of the Glamboree or...? Anthony Higgins measures the confines of the bourgeois world in Peter Greenaway's *The Draughtsman's Contract.*

screening, then cramming ten of us into special box seats reserved for four filmmakers and being caught by surprise when a spotlight came up on us during the film's end credits.

The New York Film Festival does not end in New York: it continues to have significance, identifying a film instantly as being worth a look. It creates a professional aura that will be sustained for years. The festival's acceptance of *Dark Circle,* a portrait of America in the nuclear age, meant an affirmation of its participants and the stories they told, both in the film itself and later before the audience in a question-and-answer session following the film's premiere.

I was left in the end with that timeless sense you get on certain humid evenings when the Yankees have just won at home, and as you exit, over the stadium speakers Frank Sinatra sings: "If you can make it here, You know you can make it anywhere; New York, New York." It's not quite true of course, but oh, what a lovely feeling.

Chris Beaver, San Francisco

Chris Beaver co-produced Dark Circle with Judy Irving and Ruth Landy. He is currently working on a film set in contemporary Alaska.

Playing it Safe

A look at the origins of the New York Film Festival reveals some of the not-so-obvious considerations which underpin programming decisions. The programming committee now consists of five men (Richard Roud, director; Richard Corliss, Jim Hoberman and David Thompson). Consultant Marc Weiss has done yeoman service as guardian angel for the American indie and documentary gang since he first came on in 1981. Last year's addition of *Village Voice* critic Hoberman supplied the committee with a knowledgeable advocate of the *avant-garde* and art film, as well as a younger, hipper taste. While the fest occasionally does sidebars—witness the 17 indie features in 1979 or 1981's Social Satire show—basically it's still a Lincoln Center, two-week affair.

The NY Fest was started as a twin of the London Film Festival, and it's illuminating to see how the two have diverged since the 1960s. London has grown and grown and grown, until it now ranks as one of the favorite fests of indies for its combination of prestige *plus* diversity. The National Film Theatre on the banks of the Thames also counts as an attraction, because the cramped quarters facilitate plentiful and useful contacts among distributors, press and filmmakers, who all gather in the NFT bar and lounge. In New York, on the other hand, it's often hard for filmmakers (especially newcomers) to identify key people, let alone meet them in swarms. Those in the know are well aware that much significant publicity, in addition to *New York Times* reviews, is generated by the individual publicists hired to work the crowd. (Could one put a price on the services rendered by the top PR firm of Renee Furst, which helped to fill Radio City Music Hall's 5,000 seats for *Koyaanisquatsi?)*

Another difference between the twins is that the London Fest's two halls are smaller, making it easier for them to take risks on unusual films. In NY, however, Roud worries about filling Alice Tully Hall's 1,100 seats when he programs unknowns or difficult films. In a long interview in the British film magazine *Sight and Sound* (fall 1981), Roud reflected on his preference for a limited festival: "One of the points about keeping a festival small, and one reason why New York is still small (around 20-30 films), is to allow the reviewers see everything." He notes that critical reaction is more important in New York than in London, and that since the number of dailies has dropped by five in the last two decades, individual critics are more powerful than ever.

The 1982 fest finally melted the freeze-out of New Wave work, a homegrown tendency which had been hailed at small events and large almost everywhere but here. Its indie quotient moved from 1981's nine down to eight out of 30 films.

While NYFF does program some women and eventually gets around to presenting key Third World directors, it has a long way to go in terms of adventurousness. In the last five years, while women, the *avant-garde* and all kinds of Third World filmmakers have been prominently displayed in other festivals, NYFF has played it safe. Where are Chantal Ackerman, Michelle Citron, Sally Potter, Ulrike Ottinger, Valie Export, Kidlat Tahimik, Santiago Alvarez, Haile Gerima, Chris Choy, Med Hondo, Anne Hui *et al*? Some of these names have shown up at New Directors/New Films, but when NYFF is reduced to running a teen soap opera starring Matt Dillon (last year's *Tex*), I think it time for a rethink.

A final note on something rarely mentioned at the fest: shorts. There were more of them (15) than in recent years and they spanned an exhilarating range of styles, leading Veronica Geng in *The Nation* to say: "The wholeheartedly American films [at the Fest] were the shorts." Ernie Gehr's *Shift,* which choreographed cars and trucks through editing into a structuralist formal show, was apparently too radical for critics and audience. At the press screening, it was booed and hissed, while it appears that the fest crowd disapproved even more vociferously. Likewise Steven Weiss' deadpan *avant-garde* doc *Miami Is OK* annoyed the hard-nosed newspaper types who surrounded me at the press screening, but attracted favorable notices in the *Voice, Newsweek* and *The Nation.* Shorts still aren't given equal treatment: filmmakers don't get plane fare to town, nor are the shorts even listed in the program. But the selection this time was a heartening indication of broader tastes—a reminder that the films can sometimes transcend the gilt toniness of Lincoln Center, and a good omen for the future. *—Kathleen Hulser*

To enter the New York Film Festival, request entry forms from Joanne Koch, Wendy Keys or Marcy Blum at the Film Society of Lincoln Center, 140 West 65 St., New York NY 10023; (212) 877-1800, ext. 489. Deadline for shorts: June 15; features: July 15. Changes in the selection committee: David Thompson, LA-based film writer, has been added and Tom Luddy is now their West Coast consultant. The 21st festival will take place Sept. 23-Oct.9, 1983. ■

Toronto

The Toronto Festival of Festivals provides an overlap of disparate and antithetical individual tastes rather than a distillation based on committee decisions, or as *Chicago* magazine more simply stated, "The secret of Toronto's success is its diversity."

Most varied was audience response to the 1982 fest, which ranged from heavy praise for scope to one journalist's remark that "the entire festival schedule should have been marked 'To be announced.'" Clearly stated, however, were the festival presentations, including a tribute to Martin Scorsese; the always-controversial "Critic's Choice," which focused on films about reconciliation; a retrospective of John Cassavetes and Gena Rowlands: "Brazilian Cinema"; "New Zealand Cinema"; "Video/Video"; and

"New Directors/New Directions," the space reserved for independents.

Two previous programs—"Real to Reel" (documentaries) and "Less Is More" (low-budget independent productions)—were combined last year into "New Directors/New Directions," headed by the ardently feminist Canadian experimental filmmaker and documentarian Kay Armatage. Festival director Wayne Clarkson praised Armatage's "delightfully schizophrenic tastes," which gave him "the year's most political and *avant-garde* program." In fact, Clarkson stole Paul Bartel's black comedy *Eating Raoul* from Armatage's menu to use as one of the gala presentations.

NO NUKES OF THE NORTH

Featured among the wide variety of independents were *The Great Chess Movie* (Gilles Carle), *Forty-Deuce* (Paul Morrissey), *Marianne and Juliane* (Margarethe von Trotta), *The Loveless* (Kathryn Bigelow and Monty Montgomery), *Smithereens* (Susan Seidelman), *Bix: Ain't None of Them Play Like Him Yet* (Brigitte Berman), *Britannia Hospital* (Lindsay Anderson), *Burden of Dreams* (Les Blank), *Toute Une Nuit* (Chantal Ackerman) and a nuclear trio, *Eight Minutes to Midnight* (Mary Benjamin), *If You Love This Planet* (Terri Nash) and *No Place to Hide* (Tom Johnson and Lance Bird). According to Armatage, these films "provide eloquent counterpoint to fat budgets, high-powered stars and special effects, and offer in their stead an original and thriving new cinema."

The annual Trade Forum was held concurrently with the festival, last year focusing on the effects of video on the film industry. The attendance at the Forum of all six Canadian pay-TV licensees, acquisition and production plans in hand, suggests that this market may yet prove accessible to independent filmmakers.

1982 was the inaugural year of the CFTO-TV International Critics' Award, won by Rainer Werner Fassbinder's *Veronika Voss* and a Dutch film, Orlow Seunke's *The Taste of Water*. Labatt's Most Popular Film Award, voted on by an audience of over 130,000, was given to Paul Mazursky's *The Tempest*. Past winners of the Labatt award include *Best Boy, Chariots of Fire* and *P4W: Prison for Women*.

Judging from the 86 features screened last year, the emphasis at Toronto is clearly on features, although shorts and documentaries are also welcome. Their policy on premieres is ambiguous. According to associate director Anne MacKenzie, films should not have been publicly screened in Canada, but she does admit some overlap with the Montreal World Film Festival, which precedes it by a few weeks. Clarkson and MacKenzie will be in New York at the offices of the National Film Board of Canada during the second or third week of June to make selections. They wish to be contacted through their Canadian office, preferably by letter with publicity materials, although phone calls will do under time limitations. They will let you know if they want to see your film and how to deliver it to them. The official entry date extends through July; 1983 festival dates are Sept. 8-18. No fee. Contact: S. Wayne Clarkson, Anne MacKenzie, Festival of Festivals, 69 Yorkville Ave., Suite 206, Toronto, Ontario M5R 1B7, CANADA; tel: (416) 967-7371.

—Melody Pariser



Leandro Katz' *Metropotamia* had a rare showing on its zig-zag screen at the International Festival of New Cinema in Montreal last fall. Two projectors work simultaneously to produce the corrugated images.

Montreal—World

Conspicuously absent from the opening ceremonies of the 1982 Montreal World Film Festival was director Serge Losique —probably due to an abundance of pre-festival attention as a result of a $1,000,000 lawsuit he sprang on independent distributors "attempting to sabotage [the festival's] operations in 1982." French entertainment conglomerate Gaumont decided to use Columbia as a distributor of its films in Canada, concurrently announcing Losique as having been appointed an advisor to the deal, which he denies. Independent distributors contend this placed the festival director in a position of possible conflict of interest and asked for a boycott of the festival, which resulted in last-minute schedule changes. Losique countered the accusation by suing the independent distributors, charging them with "having undertaken a systematic campaign of slander and libel against [Losique and the festival]."

Losique's action prompted the decision of the Board of the Institute of Quebec Cinema to hold back a promised festival subsidy of $50,000. Per Helene Dube, spokesperson for IQC, explained, "We felt we couldn't provide more funds to Losique so that he can turn around and sue our members." Funds were then diverted from the $800,000 budget for side competitions to rescue last year's main event, which included "Spanish Cinema of Today," "Latin American Cinema" and "Cinema of Today and Tomorrow." Homage to Katharine Hepburn, Bette Davis, Barbara Stanwyck and Lana Turner further proved Montreal's heavy commercial emphasis. Losique's influence makes the fest heavily European- and Canadian-oriented. Less attention is given to US entries, although *Variety* reported that the event has had to beg to obtain Hollywood features, due to studio reluctance to provide them for festivals.

An international jury including *Los Angeles Times* film critic Kevin Thomas and an audience of over 150,000 viewed the 75 features and 42 shorts at the five-plex (good for screen-hopping) Parisian theatre, located near the downtown campus of the University of Quebec. Nearby Rue St. Denis is lined with cafes for the times when your eyes tire.

Montreal accepts 35mm features and shorts under 30 minutes for the main competition. They must be Canadian premieres, but since Montreal (Aug. 18-28) precedes Toronto, this should not present a problem for those interested in both. Canadian critics attend *en masse* and the films receive national newspaper and broadcast coverage, right up to the live telecast of the closing ceremonies via Radio Canada. The Francophone press is particularly thorough about the Montreal festival, and a snappy review in French can be an asset when storming French festivals on the continent. Enter by mid-July. No fee; entrant pays all postage. Contact: Montreal World Film Festival, 1455 de Maisonneuve Blvd. West, Montreal, Quebec H3G 1M8, CANADA; tel: (514) 879-4057, 7285. *—MP*

Montreal—New Cinema

While dwarfed in size and budget by the two major Canadian fests, the International Festival of New Cinema, also in Montreal, is a

giant in progressive and independent programming. Over 50 filmmakers from Europe, Canada and the US joined there in 1982 in what co-director Claude Chamberlan called the "spirit of exchanging ideas on all levels of independent film." Films by artists like Raul Ruiz, Peter Rose, Chantal Ackerman, Robert Frank, Robert Young, Fred Wiseman, Doris Chase, Marguerite Duras, Emile De Antonio, Ulrike Ottinger, Jean-Marie Straub and Paul Morrissey were screened last year for audiences totaling approximately 25,000 people.

According to Chamberlan, the government has repeatedly tried to get Cinema Parallele, the sponsor of the Festival, to incorporate their program into the larger World Film Festival. But they've resisted, he explains, because the films would get less attention there. Reportedly there is much greater press attendance at the larger festival, but if you can't get them to see your film, numbers become irrelevant.

Chamberlan said the festival was trying to deal with the "prejudice" among film buyers and press against independent filmmaking by creating a social atmosphere where people can meet the filmmakers. Alexandre Rockwell who attended last year with his feature film *Lenz,* concurred, calling the ambience "very intimate and tightly knit"; people were very accessible and you get to meet everyone. He called it much more informal than London or Berlin.

Chamberlan said that four or five films were sold to TV last year, and that the festival organizers are working actively to create a Canadian distribution network for independent films. (The new Canadian pay-TV systems have just started doing business, and American distributors have reported brisk sales.) While the festival has grown steadily over its eleven-year history, aiming toward, as Chamberlan puts it, "gaining ground for films we believe in," they have monitored their growth carefully, maintaining the festival's character of discovering new films and new filmmakers.

The 1982 program was heavily biased toward feature films, although Chamberlan says they will seek a better balance among shorts, features and documentaries next year. A video section was added in 1981 and seems to be growing. There's a rare openness for the innovative and unconventional, as Leandro Katz found, who showed his film for zig-zag screen and two projectors, *Metropotamia.* All the events were well-attended, said Katz, and his work was well-received.

Festival co-director Dimitri Epides travels extensively throughout the spring and summer scouting new films, and he and Chamberlan willl be in New York in August or September. Contact them at Cinema Parallele, 3684 Boulevard Saint-Laurent, Montreal, Quebec H2X 2V4 CANADA; tel: (514) 843-4725/4711. A selection of films from the festival is also exhibited in nearby Quebec City after the Montreal dates, which are Nov. 4-13. —*WL*

Capital Resources

Looking for a location in Louisiana? Crying for a crew in Colorado? Aching to edit in Alaska? The ever-enterprising staff of AIVF has compiled a library of production information from US state and city film commissions. Helpful resources include maps, hotel and restaurant guides, photo essays of available locations, addresses and phone numbers of union locals, production companies, equipment rental and talent agencies. Even animals and airplanes can be found. Many film commissions provide free liaison and information services. Most have toll-free numbers. Directories are on file at AIVF for reference only.

IN BRIEF

This month's additional festivals have been compiled by Melody Pariser and Wendy Lidell with the help of Gadney's Guides and the FIVF files. Listings do not constitute an endorsement, and since some details change faster than we do, we recommend that you contact the festival for further information before sending prints or tapes. If your experience with a festival differs from our account, please let us know so we can improve our reliability.

Domestic

● *BUMBERSHOOT INVITATIONAL FILM FESTIVAL,* Sept. 2-5, is limited this year to Seattle filmmakers only, due to last year's abundance of entries. Selected entries in 16 or 35mm film or ¾" video are screened as part of the Seattle Arts Festival. Filmmakers chosen receive a rental fee of $3 per minute. No entry fee; filmmaker pays return postage. Deadline: July 1. Contact: Chris Curtis, BFF, 2414 Second Ave., Seattle WA 98121; (206) 622-7656.

● *CINEMAGIC SVA SHORT FILM SEARCH,* November, wants to help new filmmaking talent through promotion of *CineMagic* magazine. Science fiction, horror, fantasy & animated films are sought, maximum 15 min. Super-8 & 16mm only; gauges judged separately. Trophies & donated film equipment are awarded. *CineMagic*'s managing editor noted that last year's festival took place at Xenon's, a New York night club, drawing a "good-sized crowd." He added that patrons were invited to stay after the event free of charge. Entry fee: $5; festival pays return postage. Deadline: Oct. 1. Contact: John Clayton, 475 Park Ave. South, New York NY 10016; (212) 689-2830.

● *COLUMBUS INTERNATIONAL FILM FESTIVAL,* Oct. 27, now in its 31st year, runs a respectable, well-organized event, but seems to exist for the sole purpose of handing out impressive-looking awards to anyone who can afford the $65 to $200 entry fee. Every entry wins at least honorable mention, so the awards may not carry the status they once did. Subdivisions in these ten categories allow the festival to adapt its requirements to all entries received: art & culture, business & industry, education, filmstrips, health & medicine, religion & ethics, social studies, travel—US & foreign, videotapes, promotional materials for films. After the festival, people in the above-mentioned fields are informed of available work entered. Columbus requests 16mm films & TV spot announcements, ¾" videotapes, filmstrips & promotional material for films. Deadline: July 8. Contact: Patty Cary, Film Council of Greater Columbus, PO Box 2335, Columbus OH 43216; (614) 228-5613, 889-0795.

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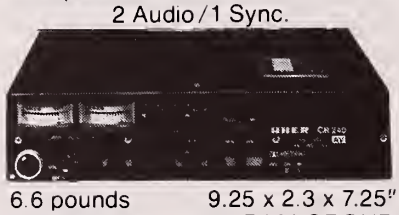
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● *EXPOSE YOURSELF FILM FESTIVAL,* September, gives films by local filmmakers the opportunity for exposure to an audience. Entertainment value has high priority, since films are shown in conjunction w/ a repertory theater. Entry restricted to MD, VA and DC residents. 16mm only; 25 min. maximum. No entry fee. Deadline: August. Contact: Jeffrey Hyde, Biograph Theater Group, 2819 M St. NW, Washington DC 20007; (202) 338-0707.

● *NORTHWEST FILM & VIDEO FESTIVAL,* Aug. 8-24, aims to help up-and-coming filmmakers receive feedback by comparing work w/ other filmmakers. Residents of OR, WA, AK, ID, MT & BC invited to submit any film or video work. Money is heavily spent on mailings to the press, & the festival can boast *Village Voice* film/video critic Jim Hoberman as a 1982 judge. Winners receive $150 or local lab credit; number of winners depends on judges' decision. No entry fee. Deadline: July 15. Judging: July 15-31. Contact: Chuck Bischoff or Bill Foster, NW Film Study Center, Portland Art Association, 1219 SW Park Ave., Portland OR 97205; (503) 221-1156.

● *SAN ANTONIO CINEFESTIVAL,* Aug. 25-27, "provides an opportunity for Latinos & Chicanos to meet on a grand level of filmmaking & share their work," according to coordinator Eduardo Diaz. Media produced in any gauge (16mm & ¾" preferred) are welcome from any film or videomaker with a Spanish-language background, provided the film has "clearly to do with the Chicano or Latino experience." Two symposia are currently anticipated: one discussing Hispanic images in film & TV, another explaining how to get films funded. Diaz hopes to do a restrospective on Chicano cinema as well, emphasizing the 1953 film *Salt of the Earth,* which depicted the struggle of Chicano miners & their families. Even though the festival is not a competition, it receives national press coverage in such papers as *Variety, Broadcasting, Nuestro & Caminos.* There is no entry fee, thanks to private funding from San Antonio patrons. If film is in Spanish, please send a print w/ English subtitles. Tentative deadline: June or early July. Contact: Eduardo Diaz or Ana Maria Pena, San Antonio CineFestival, Guadalupe Cultural Arts Center, 1300 Guadalupe St., San Antonio TX 78207; (512) 271-3151.

● *SAN MATEO COUNTRY FAIR FAIRWORLD FESTIVAL,* July 22-31, is a multi-arts festival w/ separate film & video sections. Film should be made w/ "amateur intent" & have received no outside funding from professional sources. Winners in 4 categories receive $100 each; film & video judged separately. Super-8 & 16mm up to 30 min. acceptable; ¾" videotape only. Deadline: July 7. Contact: Lois Kelley, San Mateo Country Fair, PO Box 1207, San Mateo CA 94403; (415) 574-FAIR.

● *TELLURIDE FILM FESTIVAL,* Labor Day weekend. Accepting premieres only, Telluride is the first stop on the major American festival circuit. They seek "the undiscovered, the unknown & the rare," & while the festival's emphasis is clearly on feature films, they "look at everything [they] get" & *do* program shorts & documentaries. What makes Telluride special is its small-town setting, which makes it impossible not to meet everybody. All are equal: stars, indies, critics & spectators. It's also the annual meeting place of the Association of Specialized Film Exhibitors, owners of art houses across the country. The selection committee (Bill & Stella Pence, Tom Luddy & Bill Everson) look at films in June, July & August. Send your entry, the sooner the better, to Telluride FF, Nat'l Film Preserve, 119 West Colorado Ave., Telluride CO 81435; (303) 728-4401. For more info, see "Festivals" in the June '82 *Independent* & the interview w/ Stella Pence in the Sept. '82 *Independent.*


Susan Meiselas

Roses in December: The Story of Jean Donovan **by Ana Carigan deals with the rape and murder of Catholic missionaries in El Salvador. It won "Best Documentary" in Mannheim.**

Foreign

● *BANFF INTERNATIONAL FESTIVAL OF FILMS FOR TELEVISION,* September, provides a competitive showcase to encourage development of the Canadian film industry. The Bank of Montreal powerfully supports Banff, not only financially through annual $150,000 contributions, but also w/ a successful public relations campaign. The Alberta government also pledges $200,000. Entries must have been broadcast the previous year, & should be sent on ¾" videocassette. Prizes for film in 6 categories vary from trophies to cash awards; grand prize $5,000. Entry fee: $100 (in Canadian $). Deadline: Aug. 1, Contact: Carrie L. Hunter, BIFFTV, Banff Centre, PO Box 1020, Banff, Alberta TOL 0C0, CANADA; tel: (403) 762-6247/8.

● *BESANCON INTERNATIONAL MUSICAL & CHOREOGRAPHIC FILM FESTIVAL,* October, requests documentaries or features relating to music & choreography. Maximum 3 entries per country in 16 or 35mm or videocassette. Prizes awarded by international jury; one by public vote. No entry fee. Deadline: August. Contact: Pierre LaGrange, 2d rue Isenbart, 2500 Besancon, FRANCE; tel: (16-81) 80.73.26.

● *CANADIAN INTERNATIONAL AMATEUR FILM FESTIVAL,* September, encourages amateur cinematography through competition. Festival provides touring exhibition of winning films. Amateurs, independents & students judged separately. Entries in Super-8 or 16mm; maximum length 30 min. Trophies awarded. Canadian entry fee: $5; festival pays return postage. Deadline: July 1. Contact: Betty Peterson, CIAFF, 4653 Dundas St. West, Islington, Ontario M91 1A4, CANADA; tel: (416) 231-8903.

● *INTERNATIONAL FESTIVAL OF NEW SUPER-8 CINEMA,* Aug. 8-14, provides showcase focusing primarily on new S-8 filmmakers. Festival is well-publicized in Venezuela, conducts daytime workshops & evening parties at mountainside villas. SRO audiences view the competition nightly, further proving cineaste-poet Fernando Birri's opening-day declaration proclaiming the festival the "Cannes of Super-8." Winning filmmakers receive approximately $1,500 & opportunity to show their work on French TV. Further information can be provided by *AIVF* member Toni Treadway, 63 Dimick St, Somerville MA 02143; (617) 666-3372. No fee; entrants pay $10 for return postage. Deadline: early July. Contact: Carlos & Lisette Castillo, Calle Passo Real, Quinta Linda, Prados del Este, Caracas, VENEZUELA; tel: 582-771-367.

● *INTERNATIONAL FILM FESTIVAL OF NATURE, MAN & HIS ENVIRONMENT,* November, presents films which contribute to conservation of nature, protection of human environment & defense of historical & artistic character of towns. Festival is non-competitive; films selected receive diploma of participation. Wide range of categories permits any film in 16 or 35mm; animated works also welcome. Organizers encourage distribution of films accepted. No entry fee; filmmaker pays all transport costs. Deadline: July 31. Contact: Liborio Rao, Via di Villa Patrizi 10, 000161 Rome, ITALY; tel: 421.901, 841.481.

● *INTERNATIONAL YOUTH FILM FESTIVAL,* Sept.-Oct., promotes films whose themes & problems concern life of young people, & has a special place for work by young filmmakers. Non-competitive festival has 4 sections: films on youth themes, "First Productions," retrospective of "First Productions," & an open section reserved for filmmakers 30 & under. Festival will cover all expenses of filmmakers admitted, in all but open section—these participants will receive accomodations & restaurant service but must assume travel expenses. Entrants must notify festival by cable of shipment date & transport means; return postage paid. All films considered; no entry fee. Deadline: Early July. Contact: Festival Internazionale Cinema Giovani, Direzione e Segreteria, Galleria Subalpina—Cinema Romano, 10123 Turin, ITALY; tel: (011) 54.71.71.

● *LONDON INTERNATIONAL FILM FESTIVAL,* November. This major European festival has been especially receptive to American independents over the years. Not only is there a special category for "US Independents," but American indies are also showcased in categories for "New Directors" & "Controversy." Director Ken Wlaschin routinely scouts festivals like Filmex, Venice & Edinburgh for entries; he will be in NY in August. His NY representative, Vittoria Tarlow, will be accepting entries of dramatic & documentary films over 70 min. Send two 3x5" index cards with film title, producer, director, running time & contact person. Please indicate whether film is documentary or fiction, b/w or color. Additional press material is also helpful. Then call her by July 1. You will have to provide your own screening facilities: screen, flatbed or video; & if you are outside NYC, they ask that you make some arrangements there through a friend. Although shorts are programmed in the festival, Tarlow says most of them this year will be British, & anything else will be picked up by Wlaschin at other festivals, so submit features only please. Contact Vittoria Tarlow, 195 Prince St., New York NY 10012, (212) 674-3198. To contact the festival directly: National Film Theater, South Bank, London SE1 8XT, ENGLAND; (01) 928-3842.

Group Shipments

If three or more film/videomakers plan to enter the same foreign festival, FIVF can arrange a group shipment, thereby saving you money! What you must do is drop us a note telling us what festival you are planning to enter, and if we get enough interest in one, we will call you.

● *MANNHEIM INTERNATIONAL FILM WEEK,* second week of October, is primarily a first-class documentary showcase. They also accept some short fiction, & award DM 10,000 (*c.* $5,000) to the best first feature film. They show a strong bias toward progressive & social issue films, & prefer European premieres. Last year's American entries, selected by Penny Bernstein of New Times Films, won 8 prizes including a special jury mention for excellence in a national body of work. They were *No Place to Hide, Close Harmony, Family Business, A Crime to Fit the Punishment, Fire on the Water, Pink Triangles, & Roses in December,* which won the prize for best documentary. A number of TV sales have reportedly been made pursuant to screenings at Mannheim. Selections will be made in June & July. For more info, send SASE to Festival Bureau, *FIVF,* 625 Broadway, New York NY 10012 (no calls please).

● *MEDIKINALE MARBURG INTERNATIONAL COMPETITION FOR MEDICAL FILMS,* September, welcomes recent documentaries on medicine, medical research & teaching, physician & public health education. Festival judged by a physician, specialist, medical journalist, film director, medical student & lay judges; wide variety of awards. 16mm, Super-8, videotapes in constantly changing categories. Entry fee: approx. $75; festival pays return postage. Deadline: Aug. 1. Contact: German Green Cross, Dr. Herbert Schreiner, Schuhmarkt 4, D-3550 Marburg-Lahn, WEST GERMANY; tel: 6421-24044.

● *NYON INTERNATIONAL FILM FESTIVAL,* October, is almost exclusively devoted to documentaries in 16 & 35mm on social & political issues, but w/ due attention to psychological, cultural & religious themes, insofar as they illuminate the human condition. Documentaries of any length accepted. American films do well at Nyon & have won many prizes over the years, including a special jury prize to Sharon Sopher's *Blood and Sand* in 1982. Swiss media professionals, European journalists & commercial people attend the festival. TV & theatrical buyers who wish to contact producers will be provided w/ documentation supplied on entry forms. The director of Nyon, Erika de Hadeln, is expected to make selections in NY sometime in late June & will probably be accompanied by her husband Moritz de Hadeln, co-director of the Berlin festival. Both can be contacted through Gordon Hitchens, 214 West 85 St., #3-W, NY NY 10024, (212) 877-6856, who can provide more info & entry forms. No entry fees; festival provides round-trip air freight for participating films. Direct entries due in Switzerland by Sept. Contact: Erika de Hadeln, PO Box 98, CH-1260 Nyon, SWITZERLAND; tel: (022) 61.60.60.

● *TECHFILM INTERNATIONAL FILM FESTIVAL ON SCIENTIFIC & TECHNICAL PROGRESS,* October, invites films on scientific/technical progress in an effort to increase labor efficiency, improve production technology & upgrade use of energy, natural resources & living/working conditions. Festival has variety of awards & honorable mentions; all participants receive a diploma. Categories: science & research, popular science, instruction & teaching, documentary, information, TV films & series. Entries should be in 16 or 35mm, maximum 25 min.; 30 min. for TV films. Entry fee: 85 Swiss francs or 15 roubles. Deadline: July 30. Contact: Frantisek Kopecky, Kratky Film, Infor Film Servis Prague, Stepanska 42, 110 00 Prague 1, CZECHOSLOVAKIA; tel: 26-64-61, 22-61-79.

AIVF NOTICES

NOTICES *are listed free of charge. AIVF members receive first priority; others included as space permits. Send notices to THE INDEPENDENT c/o FIVF, 625 Broadway, 9th Floor, New York NY 10012. For further info, call (212) 473-3400. Deadline: 8th of second preceding month (e.g. May 8 for July/August). Edited by Mary Guzzy.*

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● *FOR SALE:* 35mm production package. 35mm Arriflex IIB camera, mint condition w/synch signal generator & synch cable; soft-front lens shade w/ adjustable filter holder; hard-front lens shade & filter holder; constant-speed motor & cable, variable-speed motor & cable; Angenieux zoom lens 35-140mm f3.5; Zeiss Sonnar 85mm f2; Zeiss Sonnar 50mm f1.5; Zeiss Sonnar 35mm f2; Schneider Xenon 28mm f2; Kinoptik 18mm f2.2; Angenieux Retrofocus 14.5mm f3.5; five 480' mags; two 200' mags; combination carrying case for 35mm Arri & three mags; two Arri high-hats/ tripod adaptors; two Nicad batteries w/chargers, 7.5 & 15 volts; Cine 60 battery belt w/chargers, 8.4 & 16.8 volts; Uher 1000 Report Pilot synch recorder; Uher voltage & battery charger, 110-7.5 volts; Uher microphone; Canon plug adaptor cable; 60-cycle crystal synch generator for Uher recorder;

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● *WANTED:* Sony HVC 2200 or equiv. camera or crystal cassette recorder, XSD etc. Call: (817) 461-1228 late, TX.

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● *FOR SALE:* Sony 2610 ¾" videocassette recorder w/RF playback unit; Sony SLO-383 Beta videocassette recorder w/editing function. Both in excellent condition. Call: (212) 924-7364, NY.

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● *FOR RENT:* Panasonic 3990 low-light camera; Sony VO-4800; 4 BP-60 batteries; 5" monitor w/ battery; fluid-head tripod; Sennheiser mic; lav; Smith-Victor lights; cords & access.; very portable: $225/day w/operator. Contact: Alan/Caryn, (212) 222-3321, NY.

● *FOR SALE:* Bolex H-16 16mm camera w/case; Switar 25mm f1.4 lens & Elgeet 75 f1.9 lens: $325. Bell & Howell Filmo 240 w/ Super Comat 20mm f1.9 & Schneider-Xenar 75mm f2.8 lens: $150. Contact: Dan Klugherz, (212) 595-0058, NY.

● *FOR RENT:* Complete broadcast-quality production pkg. includes Ikegami HL-83; ¾" JVC 4700U; Videotek color monitor; wave-form; mics; lights & tripod. Production personnel also available. Competitive rates. Contact Everglade Prod., (212) 925-1247, NY.

● *FOR SALE:* Oxenberry, complete lg. animation system; camera model 25-AN, serial # 127-B: $38,000. Sony AV-3600 & AV-3650 video recorders: best offer. 2 Sony AV-8400 w/cameras & power adaptor: best offer. 2 Mitchell cameras, models SS-33: $2,500. GCN, serial # 1129: best offer. 3 Sony PV-120U/VTE-2, best offer. Call: (201) 988-0040, NJ.

Chip Lord



Gayla Jamison



New Tape: *Declaration of Independents* by Robin Reidy & Bill Thompson.

● *FOR RENT:* Ikegami HL-79, BVU-110, lights, mics, car: $450/day. Crew additional as required. Contact: Videotrac, (212) 473-6947, NY.

● *PROFESSIONAL VIDEO REPAIR & MAINTENANCE* of broadcast & industrial cameras, decks, monitors; calibrate wave-forms etc. Buy & sell used equipment. Contact: Videotrac, (212) 473-6947, NY.

● *FOR SALE:* Arri BL w/ 1 magazine, Zeiss 10-100mm, T3.5 lens, changing bag, 1 battery belt, 1 synch cable, metal case: $15,000. Serviced monthly under service contract & in excellent condition. Contact: Afua Graham, Young Filmakers, 4 Rivington St., NY NY 10002, (212) 673-9361.

● *FOR SALE:* Film equipment & accessories. Nagra E; Bolex H-16 RX camera w/ 3 prime lenses; S-8 cameras; 16mm telecine projector; Buhle mobile multiplexer; Uher reel-to-reel ATRs; tripods; 16mm Moviscop & S-8 viewers; 16mm rewinds w/ long & short shafts; editing bench; misc. other items & supplies. Superb to middling condition. Contact: Afua Graham, Young Filmakers, 4 Rivington St., NY NY 10002, (212) 673-9361.

Editing Facilities

● *OFF-LINE EDITING:* Inter-format system; ½" Beta to ¾" VO-5850 transfer. Excellent for documentary. 20x search speed, cuts only; sound mix; time code dubs & copies. Rates on request. Call: (212) 924-7364, NY.

● *SONY BVU ¾" EDITING:* $25/hr. w/editor. Contact: Kathy Abbott/Karen Ranucci, (212) 242-2320, NY.

● *SONY TYPE V EDITING EQUIPMENT:* Excellent hourly rate if you use average 10 hrs. or more editing time per month. Contact: Michael Schwartz, (212) 925-7771/966-6009, NY.

● *8-PLATE KEM:* Long-term rental. Reasonable. Contact: Pat Russell, (212) 541-6470, leave message, NY.

● *6-PLATE STEENBECK* for rent. 16mm & 35mm w/room: $700/mo. Contact: Ernest Hood, Cabin Creek Center, (212) 533-7157, NY.

● *TWO COMPLETE EDIT ROOMS* in Chelsea: (A) 24-hr. access; Moviola flatbed w/ torque motor box; complete 16mm edit equipment; complete kitchen & bathroom; minimal office facilities; telephone; air conditioning. (B) 10 am - 6 pm access; Steenbeck; complete 16mm edit equipment; ltd. kitchen, bath facilities; private phone; air conditioning; transfer & projection facilities; specialized edit equipment available at extra cost. Contact: David Loucka, Lance Bird, (212) 924-1960, NY.

● *FULLY EQUIPPED* rooms for 16/35mm editing & post-production available. Video editing, sound transfers, narration recording, extensive sound effects library, interlock screening. Contact: Cinetudes Film Prods., 295 West 4 St., NY NY 10014, (212) 966-4600.

● *29th STREET VIDEO,* "where the best edits costs less," offers ¾" video editing & production svcs. Sony 5850 decks, RM-440 editor, Microgen character generator, fade-to-black, audio mixer, mics, audiocassette tape recorders & more. Production svcs. included JVC KY-2000 camera, Sony 4800 deck, tripod, production mics, lights, more. Contact: Tami/David, (212) 594-7530, NY.

● *FULLY EQUIPPED 16mm EDITING ROOM:* 6-plate Moviola flatbed w/torque motor control; phone; bathroom & kitchen. Good rates. Contact: John/Steve, Pico-Bronson Studios, (213) 732-0605, CA.

● *SELF-SERVICE EDITING:* ¾" JVC Tapehandlers, RM-88U editor: $15/hr. Free instructon. Also, transfers, dubs etc. Contact: Videotrac, (212) 473-6947, NY.

Films ● Tapes Wanted

● *PELICAN FILMS* distributes films to health care profession, but short films & tapes for all markets welcome. Alternatives to traditional distribution arrangements offered., Contact: Arthur Hoyle, 3010 Santa Monica Blvd., Ste. 440, Santa Monica CA 90404, (213) 399-3753.

● *FOX/LORBER ASSOCIATES,* specialists in TV marketing & distribution, expanding feature film library for representation. Interested in full-length English-language films w/ primarily narrative structure for sale to pay TV/cable, broadcast & home video, both domestic & foreign. Minimum length: 60 min.; no subtitles. Contact: Ericka

Markman, Fox/Lorber Assoc., 79 Madison Ave., Ste. 601, NY NY 10016, (212) 686-6777.

● *VIDEO INSTALLATION 1983:* Call for new site-specific works. 5 works will be chosen for installation, Oct. 1983; each artist receives $1000 honorarium. 10 additional proposals will receive $250 awards. Extensive catalog will be published on all works honored. Send: resume; typed narrative & working drawings (floor plans available); projected budget for shipping, construction, tech. assistance & equipment requirements; documentation of previous projects; SASE for any return materials. Production & post-production funding not available. Deadline: June 1, 1983. Contact: Nancy Stalnaker Norwood, Visual Studies Workshop, 31 Prince St., Rochester NY 14607, (716) 442-8676.

● *COE FILM ASSOCIATES,* largest US distributors of short films & documentaries to TV, seek independent films for domestic & foreign distribution. Animation, live action, 3 min. to feature-length. Complete clearances required. 16mm & ¾" cassettes accepted for screening. Contact: Susan Eenigenburg/Beverly Freeman, CFA, 65 East 96 St., NY NY 10028, (212) 831-5355.

● *FILM PULSE,* weekly screening program at Agee Room, seeks independent films for non-commercial distribution. Send resume & one paragraph about each film. Contact: Center for Public Cinema, 144 Bleecker St., NY NY 10012.

● *SILK SCREEN* seeks high-quality dramatic & documentary works by Asian-Americans that fully express Asian-American experience to premiere in magazine-format radio & TV program. Contact: James Yee/Louise Lo, National Asian American Telecommunication Assoc., 9 First St., Ste. 202, SF CA 94105, (415) 495-5486.

● *OLYMPIAD OF ANIMATION* seeks sports- or competition-oriented animated films for inclusion in one of 2 programs to be televised publicly & in Olympic Village during 1984 Olympic Games in LA. Contact: ASIFA Hollywood Olympic Committee, 1258 N. Highland Ave., Ste. 102, Hollywood CA 90038, (213) 466-0341.

● *CENTRE PRODUCTIONS* seeks high-quality education & documentary works under 30 min.. relating to social studies, art & language arts for distribution to non-theatrical & TV markets. Contact: Centre Prods., 1327 Spruce St., Ste. #3 Boulder CO 80302, (303) 444-1166.

● *NIGHT FLIGHT,* ATI-Video cable & FM TV show, seeks video art for possible broadcast. Contact: Eric Trigg, 888 Seventh Ave., 21st fl., NY NY 10106, (212) 977-2324.

● *TELEVISION IDEAS,* specialist in late-night/early-morning TV, seeks independent films/tapes for network & cable programming. Send description to Laird Brooks Schmidt, TVI, 2710 West 110 St., Bloomington MN 55431.

● *UNIVERSITY COMMUNITY VIDEO* invites producers & artists to submit video works for expanded distribution service. Contact: Niel Sieling, Exhibition & Distribution Coord., UCV, 425 Ontario SE, Minneapolis MN 55414, (612) 376-3333.

● *WANTED:* Video footage on foreign & social issues. Will trade for writing or associate producer

modernage
PHOTOGRAPHIC LABORATORY

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18 VESEY St. 212 227-4767

FILMNET

Reach users with FILMNET targeted mailing lists.

- subscribers are film/video renters and buyers (organizations and individuals)
- who have identified specific topics of interest to them in over 50 subject categories
- and are requesting brochures, catalogs and tapes on those topics

FILMNET is a cost-effective way to publicize a theatrical release, a tv premiere, a film festival, or rental and purchase availability of your film or tape. Categories can be merged together, purged of duplicates, and printed in zip-code order on pressure sensitive or cheshire labels. The resulting list targets at least 1200 users interested in your particular film or tape.

FILMNET lists are continually up-dated and expanded, and Cine Information periodically surveys subscribers for information on their actual use of film and tapes. Lists are furnished on a rental basis for one-time use.

Additional Lists Available

Cine Information also offers other film-related mailing lists that include:
- standard media users, for example—public libraries, film showcases, cinema studies departments, university activities programmers, AV libraries, museums with film programs
- distributors
- foundations
- publications (both media and general interest)
- subject-related lists for some areas

Cine Information, 215 West 90th Street
New York, N.Y. 10024, (212) 873-1331

☐ FILMNET ordering information and rate schedule
☐ ADDITIONAL LISTS description and rate schedule

Name _____
Department _____
Organization _____
Address _____
City _____ State _____ Zip _____

Send to: Cine Information
215 West 90th Street, New York, NY 10024

skills. Contact: Marlene, (212) 255-6434, NY.

● *EROTIC SHORT FILMS WANTED* for theatrical distribution. Seeking narrative, animated, experimental, hard, soft, G-rated films of erotic nature to include in feature-length package. Video considered. Contact: Tom Huckabee, Expanded Entertainment, 11514 Ventura Blvd., Ste. A, Studio City CA 91604, (213) 506-0607.

● *ASIAN & ASIAN-AMERICAN ARTISTS* interested in participating in Amerasia Media Service Project encouraged to send films, videotapes. Contact: Leslie Gladsjo, Asian Cine-Vision, 32 East Broadway, NY NY 10002, (212) 925-8685.

● *FILM SERIES:* Filmmakers' Showcase Series, first Thurs. each month at Hollywood Twin Cinemas, 777 Eighth Ave., NY NY 10019. Submit brief description of finished work for consideration. Filmmakers chosen for screening receive 20% gate. Contact: Barbara Glasser, (212) 246-1555/1145.

Funds ● Resources

● *CPB PROGRAM FUND DEADLINES:* Unsolicited proposals; August 19, 1983. Guidelines available for Children's & Family Program proposals, series of early-evening prime-time programs designed to stimulate social, emotional & intellectual growth of US children. Contact: Program Fund, CPB, 1111 16 St. NW, Washington DC 20036.

● *WARNER COMMUNICATIONS* accepting requests for corporate contributions. Requests should be made by letter, including description, purpose, history of program or organization, summary of need for support & how it will be used. Financial data—audit or budget—helpful. Contact: Virginia W. Brieant, Director, Contributions to the Arts, Warner Communications Inc., 75 Rockefeller Plaza, NY NY 10019.

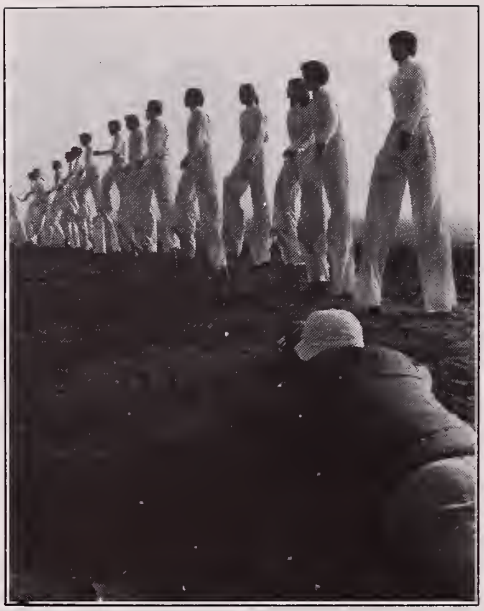
● *FILM FUND APPLICATIONS AND GUIDELINES 1983* now available. Deadline for applications: June 1, 1983. Contact: Film Fund, 80 East 11 St., Ste. 647, NY NY 10003, (212) 475-3720

● *INDEPENDENT FEATURE PROJECT* compiling comprehensive filmography of independent feature movement, 1976 to present. Publication set for late spring '83. Seeking essays & articles defining independence in filmmaking & other topics relating to independent feature filmmaking in US. Contact: Paul Smart, IFP, 80 East 11 St., NY NY 10003.

● *SUPER-8 SOUND* offers S-8 Info Pack: manufacturers' brochures, tips on S-8, prices on S-8 equipment currently available. $3 from Philip Elie Vigeant, Pres., Super-8 Sound, 95 Harvey St., Cambridge MA 02140, (614) 876-5876.

● *FOUNDATION FOR COMMUNITY SERVICE* Cable TV Grant deadline: Oct. 7, 1983. Contact: FCS-CATV, 5616 Geary, Ste. 212, SF CA 94121.

● *WOMEN'S INTERART CENTER* offers media artist-in-residencies geared for projects requiring developmental time w/equipment access. Applications accepted year-round. Contact: Ronnie Geist, WIC, 549 West 52 St., NY NY 10019, (212) 246-1050.



John Perry

New film: *Button, Button: A Dream of Nuclear War* by Juan Mandelbaum & Frank Cantor.

● *PEACE DEVELOPMENT FUND* raising money for projects & organizations working nationwide to promote world peace, global demilitarization & non-violent conflict resolution. Contact: PDF, PO Box 270, Amherst MA 01004.

● *UNIVERSITY FILM/VIDEO ASSOCIATION* development grants, $500 or less. One awarded per year to support film/video production & historical, critical, theoretical, experimental studies in film/video. Undergrad & grad eligible. Deadline: June 15. Contact: David O. Thomas, Dept. of Journalism, Radio & TV, Trinity Univ., 715 Stadium Dr., San Antonio TX 78284.

● *VISUAL STUDIES WORKSHOP* one-month residencies for video artists available Oct. '83-June '84. Artists selected receive $1000 honorarium & access to VSW facilities. Application deadline: June 1. Contact: Residencies, VSW, 31 Prince St., Rochester NY 14607, (716) 442-8676.

● *20 WEST THEATRE:* Permanent screening room for work of independent black film & videomakers. Contact: Jessie Maple, Director, 20 West Theatre, 20 West 120 St., NY NY 10027, (212) 410-2101.

● *CAPS DEADLINE* for film/video production, playwriting/screenwriting & multi-media production: June 13, 1983. Contact: CAPS, 250 W. 57 St., NY NY 10019, (212) 247-6303.

In & Out of Production

● *HAITIAN SONG*—done. Lyrical portrait of life in rural Haitian village follows commmunity through week's activities, focusing on rituals which compose texture of everyday life. Narrated in Creole by Haitian farmers w/ English subtitles. Filmmaker currently working on film about Haitian Boudou rituals. Contact: K. Kramer, (212) 691-3470, NY.

● *LEAVING THE 20th CENTURY*—done. Max Almy's trilogy of experimental videotapes calling attention to end of century & beginning of new millennium. Raises serious questions about possibilities of future. Experiments w/ variety of audio/visual special effects including voice processing, synthesized music, digital effects & Dubner animation. Premiered at AFI/LA. Broadcast 3/12 on *Night Flight*/USA Cable; winner in Video Shorts III, 1983. Contact: Dale Going, (415) 777-5777; Ken Baker Publicity Svcs., (415) 864-2333, CA.

● *THE POPE IN CENTRAL AMERICA*—done. Filmed March 1983 in Nicaragua. 25 min., color video. English & Spanish versions. Contact: Dr. Fred S. Lands, PO Box 886, La Jolla CA 92038.

● *BUTTON, BUTTON: A DREAM OF NUCLEAR WAR*—done. Pageant/play conceived & staged by community of Stafford VT uses dreamlike mime sequences of myth & fantasy to create nuclear nightmare. Sound track includes folk hymns, music of Fats Waller, Verdi's *Requiem.* Appearance by Rev. Wm. Sloane Coffin. Produced by Juan Mandelbaum, directed by Frank Cantor, written by Esmeralda Santiago. 14 min., 16mm or videocassette. Contact: Cantomedia, 2 Park Plaza, Boston MA 02116, (617) 451-5111.

● *EVERYONE UNDERSTANDS FREEDOM* —done. Videotape doc of performance events protesting certification of aid to El Salvador: staged kidnappings & executions in downtown DC. Any revenues above production & distribution costs will go to Medical Aid for El Salvador. 17 min., color. Contact: Chris Hornig/Nancy Garruba, Rapid Deployment Theater Fund, 2707 Adams Mill Rd., #404, Washington DC 20009, (202) 544-1900.

● *DECLARATIONS OF INDEPENDENTS* —done. Video doc in which 9 indies describe their community of film/video artists who use tools of mass media to create personal visions. Excerpts of their work included. Features Karen Cooper, John Sanborn, Joan Churchill, Kathleen Dowdey, Gayla Jamison, Chip Lord, Mark Rappaport, Bill VanDerKloot & Gene Youngblood. Premiere broadcast 4/6/83, WETV-Atlanta. Produced, directed, edited by Robin Reidy & Bill Thompson. Contact: B. Thompson, CCTV, Georgia State Univ., Atlanta GA 30303, (404) 658-2241.

● *LOUDER THAN OUR WORDS: WOMEN & CIVIL DISOBEDIENCE*—done. Follows experience of women's affinity group from discussion to arrest. Includes historical context of feminist CD—sufffragists & civil rights—& such recent events as Women's Pentagon Action 1981 & June 14 Action at UN Special Session on Disarmament. 37 min., video. By Lydia Dean Pilcher & Harriet Hirshorn. Contact: L. Pilcher, 801 Union St., Brooklyn NY 11215.

● *REACHING OUT*—done. Dramatic story of a woman's transition from passivity to strong identity through series of personal crises. 3 years in making. Produced, directed by & starring Patricia Russell w/ score by Elizabeth Swados. 90 min., 35mm, color. Opens early June at Guild Embassy Theatre, West 72 St./Broadway, NY. Contact: Par Films, (212) 581-6470, NY; (213) 501-6696, CA.

● *DES: THE TIME BOMB DRUG*—done. Documentary examines history, marketing & medical consequences of diethylstilbestrol, a drug prescribed to pregnant women during the '40s, '50s, '60s. More than 6 million mothers, daughters & sons were exposed to chemical, whose side effects

include reproductive tract & genital abnormalities, sterility & cancer. Personal histories of victims intercut w/ medical authorities, consumer advocates, pharmaceutical co. representative & FDA. Produced & directed by Stephanie Palewski. Major funding by CPB. Will be aired on "Matters of Life & Death," Fall '83. 27 min., 16mm, color. Contact: Limelight Prod., 11 West 18 St., NY NY 10011, (212) 581-4895.

Opportunities • Gigs

NEGATIVE MATCHING: A & B rolls cut, scenes pulled for opticals etc., color & b/w reversal, negative stocks. Reliable service, reasonable rates. Call: (212) 786-6278, NY.

• *COMING OUT WEST?* NY indies planning to shoot in No. California or Bay Area can save time & money by contacting Karil Daniels to coordinate most effective, least expensive shoot possible. Ten years' experience w/ San Francisco independent film/video community. Contacts to quality freelance crew members, locations, equipment, services & supplies at best rates. Contact: Point of View Prods., 2477 Folsom St., SF CA 94110, (415) 821-0435.

• *CINEMATOGRAPHER* available w/16SR, fast lenses & lights. Fluent in Spanish, French. Negotiable rates. Contact: Pedro Bonilla, (212) 662-1913, NY.

• *CINEMATOGRAPHER* available for fiction, documentary. Fully equipped including Aaton 7 LTR, Cooke 10.4-52, 16mm or S-16, Super Speed L. T1. 3. Reasonable rates. Contact: Igor Sunara, (212) 249-0416, NY.

• *COMPOSER* wants to work w/ indie film/video artists. Electronic & other songs, scores, themes, sounds & effects composed, performed & recorded by Bruce Haack. Rewarding collaboration more important than money. Sample cassettes available at *AIVF* office. Contact: Prof. Praxiteles Pandel, c/o School of Music, West Chester State College, West Chester PA 19380, (215) 436-2976; summer: (215) 692-5531.

• *FORMER DANCER* w/ own video equipment wishes to collaborate w/ dancer or anthropologist on short doc or visual enhancement of research already in progress. Contact: Penny Ward, (212) 228-1427, NY.

• *NEEDED:* Reliable, able switchers, camerapersons, PAs to work on new cable series. Volunteer at first, but hope to pay later. Contact: Akram Zadeh, (212) 779-6448 early am or late pm, NY.

• *RESEARCH:* Full- or part-time volunteers needed in several cities to assist w/ research for gay historical documentary, *Before Stonewall.* Good educational opportunity; must be well-organized & responsible. Contact: Andrea Weiss, Before Stonewall Film Project, (212) 582-4425, NY.

• *ENGLISH COMPOSER* w/ experience in video sound track & recording. Dependable & able to meet deadlines. Contact: David Hakes, (201) 435-7972, pm, NJ.

• *MIDTOWN FACILITY* seeks co-producers for film & multi-media, children's programs, cabaret/revues, theatre, dance, exhibits, fashion shows, music etc. Flexible arrangements. Contact: Eventcenter, (212) 989-9026, 10 am-5 pm, NY.

• *COMPOSER SEEKS FILM TO SCORE:* 16mm original film for scoring & musical production to complete last baccalaureate requirement for major in Film Music Composition. Composition, musicians, studio time including sound editing on flatbed Moviola provided at no charge. Duration of music dependent on needs of film. Project overseen by Prof. Michael Rendish, Dept. of Film Music, Berklee College of Music, Boston. Contact: John Taylor Kent, (617) 288-6387, 7-9 pm; 376-8844, Fri. pm-Tues. am, MA.

• *MOTION PICTURES INTERNATIONAL,* producers of *American Taboo,* currently seeking properties for low-budget production during upcoming year. Any interested person may submit scripts, treatments or outlines. Contact: Steve Lustgarten, MPI, 925 NW 19 St., Portland OR 97209.

• *CREW CALL:* Narrative feature shooting late July & August. Crew members must live near or be willing to commute to locations in Parsippany-Troy Hills NJ. Contact: Darryl Mitteldorf, 125 Second Ave., NY NY 10003, (212) 673-6755.

• *CAMERAMAN* w/ equipment, reel & crew available. Very negotiable rates. Contact: BIF, (212) 673-4543, NY.

• *EAGLE BROADCASTING,* satellite distribution arm of Calco Enterprises, a full-service production & marketing concern in Denver, will begin regular broadcasting via WESTAR-5 & COMSTAR D-4 in early July, 1983, aiming for regular 6-hr broadcast day. Although primarily distribution agent for Calco productions, Eagle is also interested in independent producers w/ completed educational & informational projects. Programming will include ½ to 1-hr. length, traditional-format entertainment & docudrama presenting issues in a manner other than "just talking heads." Currently putting together series on environmental awareness. Contact: Peter Kaplan, Director of Program Development, Calco Enterprises, 1601 16 St., Denver CO 80202, (303) 837-0872.

• *POSITION AVAILABLE:* Director, Utah Media Center. Overall management, development & program responsibility for 4-year-old media arts center implementing programs in film/video exhibition, education, distribution & equipment access. Salary range: $19-20,000. Application deadline: June 10, 1983. For more info contact:

AIVF MEMBERSHIP MINUTES

AIVF held its annual membershp meeting on March 30, 1983. The meeting opened with welcoming remarks by Board chair Lillian Jimenez. Jimenez noted that despite difficult times, independents have continued through 1982 to produce and to win awards. *AIVF* president Robert Richter then presented an overview of the Board's development over the year, principally the formation of standing committees to carry out policy in conjunction with staff. Richter was less optimistic than Jimenez, commenting at length on the decline of public funding for independent production.

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The keynote address was given by Richard Goldstein, a senior editor at New York's *Village Voice* and writer of a column on the politics of culture. Goldstein urged, with humor and good sense, that artists from all disciplines form a broad coalition to make fundamental changes in arts funding policy. Goldstein drew on the civil rights and women's movements as models. Lawrence Sapadin, *AIVF* executive director, echoed Goldstein's theme, stating that the single greatest failing of the independent movement and of *AIVF* has been failure to develop an audience passionately committed to the survival of independent media. Sapadin urged independents to seek support from existing social issue constituencies such as the environmental and anti-nuclear movements.

AIVF staff summarized the year's accomplishments and developments in each of *AIVF* and *FIVF*'s programs: *The Independent,* Seminars & Screenings, the Festival Bureau and information clearinghouse. Assistant director Wendy Lidell reviewed the fiscal state of the organization; membership coordinator Fran Platt reported on the dramatic increase in membership through 1982. The rest of the meeting was devoted to open discussion and nominations for new Board members.

The principal message from the members in attendance was that *AIVF* must develop a more effective long-range strategic approach to its advocacy. There appeared to be general approval of the Board's endorsement of a local *Jobs with Peace* resolution and of a resolution not to work with the United States Information Agency. With respect to public TV, however, a majority of those in attendance urged more aggressive tactics, ranging from "direct action" to a lawsuit against CPB, in addition to the legislative lobbying in which *AIVF* is already engaged. After considerable discussion, the matter was referred to the Board's Advocacy Committee. Board and staff urged all interested members to get involved. Another major point addressed was the continuing need to make *AIVF* more responsive to the minority producer community.

The following members were nominated: Pablo Figueroa, Howard Petrick, Edin Velez, Barton Weiss, Dara Birnbaum, Ann Gorfunkel, Steven Tatsukawa, Loni Ding, Joan Shigekawa, Peter Kinoy, Jackie Shearer, Richard Schmiechen, Yuet-Fung Ho, Bruce Jenkins, Pearl Bowser, Dan Edelman, Michele Parkerson and Kathy Kline. ■

Utah Media Center, 20 SW Temple, Salt Lake City UT 84101; (801) 328-4201.

● *THE KITCHEN* seeks new full-time video director. Send letters & resumes to Mary MacArthur, The Kitchen, 59 Wooster St., NY NY 10012.

Publications

● *HIGH TECH BLACK BOOKS:* Illustrated equipment encyclopedias. Six volumes of fully illustrated catalogs for audio, AV, broadcast, computer, video, security & CCTV equipment. Complete product & source info,fully referenced. $60-$95 per book from: Bill Daniels Co., Inc., 12113 Johnson Dr., PO Box 2506, Shawnee Mission KS 66201, 1 (800) 255-6038, (913) 631-5707.

● *THE VIDEO REGISTER 1982-83:* Comprehensive directory of professional video industry. New sections list trade associations, shows, meetings, seminars & publications, expanded production section & many additional listings. Publisher /Distributor & User sections incl. Updated each year. Comprehensive general index. $47.50 from: Knowledge Industry Publications, 701 Westchester Ave., White Plains NY 10604, (914) 328-9157.

● *INDEPENDENT FEATURE FILM PRODUCTION* by Gregory Goodell. Complete guide from concept to distribution. Sections on legal structuring & financing, pre-production package, production, post-production & distribution processes. Illustrated w/ charts, sample budgets, schedules, reports. Nuts & bolts textbook coverage of large, unwieldy animal of indie film production. Appendices & index. $17.95 at *AIVF* or by mail from: St. Martin's Press, 175 Fifth Ave, NY NY 10010.

● *DANCE ON VIDEO,* catalog of "Dance on the Lower East Side: New Definitions" show presented April 9-10, 1983. For info send SASE good for 2 oz. to: Julie Harrison, 168 Mercer St., NY NY 10012.

● *HERESIES:* Feminist publication on art & politics. 16th issue on film, video & media, due out July, includes feminist analyses on current media trends, past/present works, film scripts, graphics, more. $5 from: Heresies, PO Box 766, Canal St. Sta., NY NY 10013.

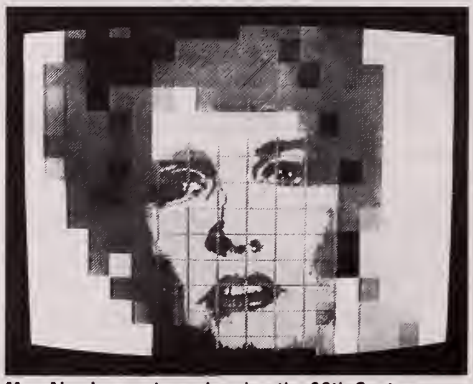
Seminars ● Conferences

● *TAHOE FILM/VIDEO WORKSHOPS 1983:* Professional workshops in Nevada City CA. Summer session: "Video Production" w/ instructors George Dibie, John Freschi, June 5-11; "Video Editing" w/ Art Schneider ACE, Bernie Laramie, June 12-18; "Film Directing" w/ Robert Wise, Sidney Pollack, July 10-16; "Cinematography: Script to Screen" w/ Owen Roziman ASC, Caleb Deschanel, July 10-16; "Acting for Camera I" w/ Barry Primus, July 17-23; "Cinematography & Lighting II" w/ Vilmos Zsigmond ASC, Gordon Willis ASC & Sven Nykvist ASC. All workshops $650. Contact: The Hilltop, PO Box 3060, Truckee CA 95734, (916) 587-4500.

● *NORTH AMERICAN TV INSTITUTE:* Intensive full-day workshops designed to strengthen & hone professional skills in editing, directing, scripting, lighting/sound, computer animation, technical troubleshooting, management & production techniques. July 5-8, Chicago Marriott O'Hare Hotel; Aug. 2-5, Amfac Hotel & Resort, Dallas. Contact: Ellen Parker, Knowledge Industry Publications, 701 Westchester Ave., NY NY 10604, 1 (800) 431-1800; in NY call (914) 328-9157.

● *NEW ENGLAND ARTIST FESTIVAL* sponsored by Artists Extension Svc. on Univ. of Mass. at Amherst campus. 7th year of region's largest multi-arts event, including over 400 artists in visual arts, craft, performance, literary arts & independent film. Sat. June 4, 11 am-7 pm; Sun. June 5, 11 am-6 pm; rain or shine. Adults $4, children $.75, students & sr. citizens $2. Contact: AES, (413) 545-2360.

● *NATIONAL ALLIANCE OF MEDIA ARTS CENTERS* 1983 Conference, June 8-11, Minneapolis MN. Will examine some goals of independent media during last 20 years, present accomplishments & what needs to be done. Contact: Ron Green, NAMAC Chair, Ohio State University, Columbus OH 43210, (614) 422-1095.



Max Almy's new tape: *Leaving the 20th Century.*

Trims ● Glitches

● *ALABAMA FILM-MAKERS CO-OP CUTS BACK:* Citing small size of independent community in Huntsville & growing deficit, "the Co-op is returning to its original form." according to Co-op newsletter, *Reelways:* it will once again be a "volunteer-run community-based organization, its goals & objects coming directly from the community." Due to drastic cost cutbacks, *Reelways* will no longer be printed, staff & programing will be cut, the Co-op will move from its current facility & perhaps most significantly, the Co-op will no longer be an access center & is selling off equipment to pay bills. The Co-op will continue to maintain exhibition series & instructional programs. "The plan is to fall back & regroup" to find the Co-op Hunstville wants & form a strong community base.

● *EMMY CONFESSES "I LOVE INDIES":* *AIVF* extends heartiest congratulations to independent video/filmmakers who made an impressive showing at 1982 National Academy of Television Arts & Sciences (EMMY) Awards. Skip Blumberg won Outstanding Sports Programming award and scored individual prizes as editor & cameraperson of *Pick Up Your Feet: The Double Dutch Show.* Jeffrey Kleinman & Cara DeVito won film editing award for *What Could You Do with a Nickel?* in Outstanding Documentary category. Roberta Cantow & Dan Reeves won producers' awards for *Clotheslines & Smothering Dreams* respectively in Outstanding Entertainment category, & Reeves also won editing & electronic camera awards for *Smothering Dreams.* All winning indie productions were aired on WNET/13, NY. Good work!!

● *MIRRA BANK,* independent filmmaker, was honored by her *alma mater,* Smith College, Feb. 2, 1983 when she was presented w/ the Smith Medal. Ms. Bank, also a distinguished editor, has produced numerous films, including *Anonymous Was a Woman & Enormous Changes at the Last Minute* (w/ Ellen Hovde). She is currently working on an account of the real careers of "three wild women of the American West" entitled *Reckless Hearts.*

● *CPB PROGRAM FUND* has budgeted a total of $830,000 for 11 projects in the Unsolicited Proposal category. Nine proposals are from indies, 5 from minority producers. And the winners are: Jose Luis Ruiz & Jesus Trevino (LA), *Neighbors;* Skylight Pictures Inc. (NY), *Guatemala;* Roy Campanella Jr. (Beverly Hills), *Passion and Memory;* Steven Schecter/KOCE-TV (CA), *The Homefront;* Debra Robinson (NY), *Black Comediennes;* Afro-American Art Institute (DC), *The Art of the Harlem Renaissance: School of Social Realism;* Past America/Shep Morgan (Miami), *Moments without Proper Names;* Frederick Wiseman (Boston), *Department Store;* Blaine Baggett (VA), *Space Flight;* WGBH-Boston, *Vietnam: A Television History;* & Jerry Colbert/WVIA-TV (PA) *US Supreme Court Project.*

● *INDIES GO TO HOLLYWOOD:* Congratulations to John Zaritsky, *Just Another Missing Kid* & Terri Nash & National Film Board of Canada, *If You Love This Planet* on their Academy Awards for outstanding documentaries; & to nominees John Karol, *Ben's Mill,* Robert Richter, *Gods of Metal,* & Meg Switzgable, *In Our Water.*

● *LIFE & DEATH & OTHER MATTERS* funds *AIVF* members in final round of series. Projects chosen for CPB support include *Amoskeag,* Margot Lewitin/Women's Interart Center (NY); *Our Sacred Land,* Chris Spotted Eagle (MN); *On The Boulevard,* St. Clair Bourne (NY); *Taylor Chain,* Jerry Blumenthal & Gordon Quinn/Kartemquin Films Ltd. (Chicago); & *Where Did You Get That Woman?,* Loretta Smith & Linda Horwitz (Chicago). Congratulations!

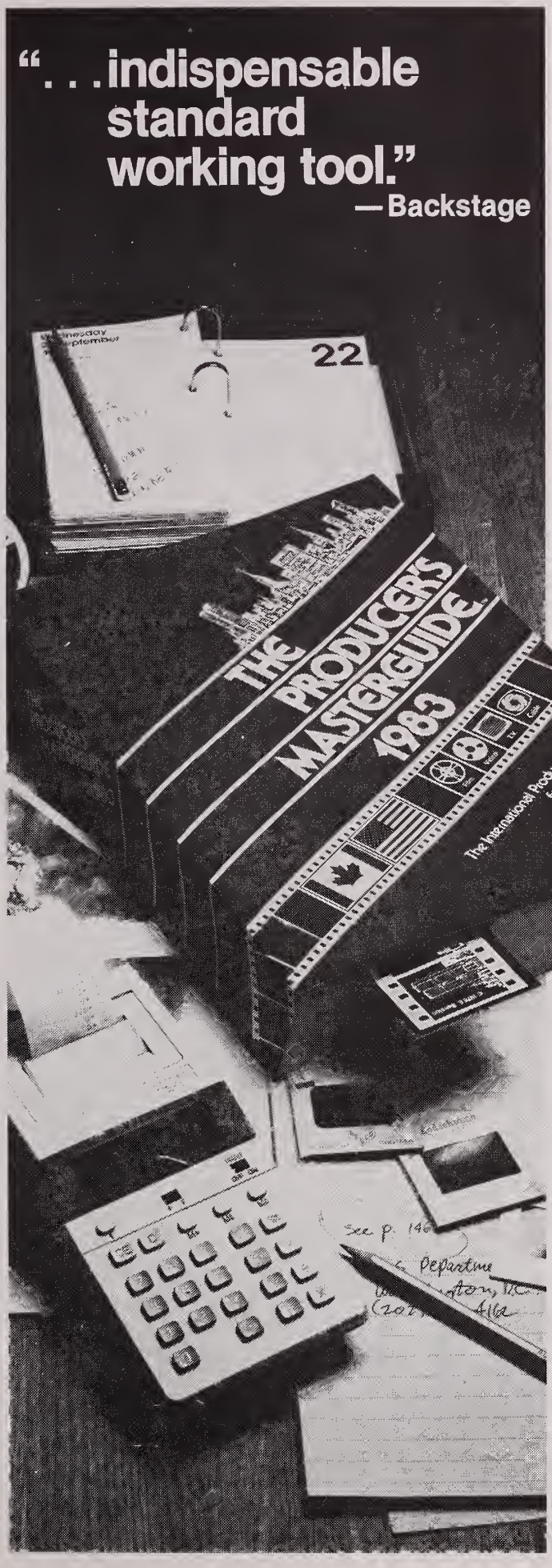
● *AND LAST BUT NOT LEAST:* Congratulations to winners of Video Shorts III, third national festival of short video works sponsored by High Hopes Media, Seattle WA; *Leavir.g the 20th Century,* Max Almy (SF); *Cape May: End of the Season,* Maxi Cohen (NY); *Lisa Lyon: Portrait of Power,* John Hunt (LA); *Industrial Design Project,* Alec Friedman (Ann Arbor); *Duality/Duplicity,* Janice Tanaka (Chicago); *Future Primitive,* Norman Levy (SF); *Father Groppi: A Five-Minute Autobiography,* John Aleckson (Madison); *Dedicated to Lee Choon-Sop,* Laurie McDonald (Houston); *Somersault,* Steina Vasulka (Santa Fe); *Mi General,* Ric Sternberg (Austin). Contact: HH, 932 12th Ave., Seattle WA 91822, (206) 322-9010.

● *FILMMAKERS* interested in being part of official delegation of American independents to tour & exhibit work in People's Republic of China, Sept. '83, contact: Christine Wynne, 242 Cole St., SF CA 94117, (415) 668-0739; or Michael Lipson, Sino-American Council, 969 Acalanes Rd., Lafayette CA 94549, (415) 283-6739.

● *WHOOPS!* A few mistakes cropped up in the Chris Spotted Eagle interview (April *Independent*):

1. Chris Spotted Eagle ran the *photography* department at Benton & Bowles Ad, not the production department;
2. he was born a Houma below the New Orleans area, *not* a Choctaw;
3. it's the Lac Courte Oreilles who have established a radio station at the Pine Ridge Reservation in Wisconsin, *not* the "Couderay."

Sorry, Chris—Ed. ■



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Feminist Independent Video:
The Three R's—Roles, Relationships and Eroticism

Time: 7:30 pm
Date: Thursday, June 9
Place: Millennium Film Workshop
66 E. 4th Street (between 2nd & 3rd Ave.)

Panel discussion with Jill Kroesen Robin Schanzenback, Julia Heyward, Ardele Lister, Earl Ripling, Anne-Sargent Wooster, Anne Tardos, Joan Jonas, Sanborn/Fitzgerald, Judith Barry, Dean Keppel, Laura Hayes, Joan Jubela, and Lyn Blumenthal.

Beyond the Bicycle:
Videotape Distribution For Non-Broadcast Markets

Date: Thursday, June 2
Place: Millennium Film Workshop
Time: 7:30 pm

A panel discussion on the State-of-the-Art with Gregory Miller (The Kitchen), Dara Birnbaum (Video Artist), Lyn Blumenthal (Video Data Bank) and Lori Zippay (Electronic Arts Intermix) Admission is $3/AIVF members and $5/Non-members. No reservations. For more information FIVF: (212) 473-3400.

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INDEPENDENT

Color in the Consciousness Industry



SPRUNG FROM THE TINSEL TRAP



These films were shot in 16mm and Super 16mm* and released theatrically in 35mm.

1982-1983

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   by Robert Duvall
2. **Atomic Cafe**
   by Kevin Rafferty, Jayne Loader and Pierce Rafferty
3. **Chan Is Missing**
   by Wayne Wang
4. **Dark Circle**
   by Judy Irving and Chris Beaver
5. **Lianna**
   by John Sayles
6. **Personals**
   by Peter Markle
7. **Say Amen Somebody**
   by George Nierenberg
8. **Smithereens**
   by Susan Seidelman
9. ***The Ballad Of Gregorio Cortez**
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&
The Association of Independent Video & Filmmakers

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CORRESPONDENCE

Prudence Advocated

Dear *Independent,*

The purpose of the February 15 *AIVF* seminar on using stock footage was to clear up a lot of confusion surrounding this subject, not to add to it, as does Arlene Zeichner's report ("Taking Stock," *The Independent,* May 1983). I did not, nor would I ever, advise a filmmaker to "just go ahead and let the copyright owner sue you and settle out of court," regardless of how big the film's budget is. Furthermore, *The Compleat Beatles* has not been the subject of any lawsuits for copyright infringement, as the article implies. My suggestion to all archival film users to make a "good-faith effort" to protect themselves from copyright violations included, in every case, seeking the advice of an experienced copyright lawyer.

Patrick Montgomery

More letters on page 8

The Independent welcomes letters to the editors. Send them to FIVF, 625 Broadway, New York NY 10012. Letters may be edited for length and clarity.

PRINCIPLES & RESOLUTIONS OF THE ASSOCIATION

•

AIVF FOUNDING PRINCIPLES

1. The Association is a trade association of and for independent video and filmmakers.

2. The Association encourages excellence, commitment and independence; it stands for the principle that video and filmmaking is more than just a job—it goes beyond economics to involve the expression of broad human values.

3. The Association works, through the combined efforts of its membership, to provide practical, informational and moral support for independent video and filmmakers and is dedicated to ensuring the survival and providing support for the continuing growth of independent video and filmmaking.

4. The Association does not limit its support to one genre, ideology or aesthetic, but furthers diversity of vision in artistic and social consciousness.

5. The Association champions independent video and film as valuable and vital expressions of our culture and is determined, by mutual action, to open pathways toward exhibition of this work to the community at large.

•

AIVF RESOLUTIONS

1. To affirm the creative use of media in fostering cooperation, community & justice in human relationships without respect to age, sex, race, class or religion.

2. To recognize and reaffirm the freedom of expression of the independent film and videomaker, as spelled out in the *AIVF* principles.

3. To promote constructive dialogue and heightened awareness among the membership of the social, artistic and personal choices involved in the pursuit of both independent and sponsored work, via such mechanisms as screenings and forums.

5. To continue to work to strengthen *AIVF*'s services to independents, in order to help reduce the membership's dependence on the kinds of sponsorship which encourage the compromise of personal values.

MEDIA CLIPS

Shifting Battle Lines in Federal Cable Bill Fight

LAWRENCE SAPADIN

Once again, Congress is trying to come to grips with cable legislation: a third-time-around, industry-oriented bill aimed at transferring control of the cable industry from America's cities and states to the Federal Communications Commission (FCC). The Senate bill, S.66 (sponsored by Communications Subcommittee Chair Barry Goldwater), recently cleared the Senate Commerce Committee and is headed for the Senate floor, but has become entangled in a thicket of opposition.

When it was introduced in January 1983, S.66 was greeted by a storm of protest from local governments, the public interest media community and independent producers. The bill (titled the Cable Telecommunications Act of 1983) sought to curtail city and state regulatory authority over cable, thus permitting FCC to limit franchise fees charged by cities, prohibiting cities from setting rates for basic service, reducing the number of required access channels and eliminating them from the definition of basic service. In February, *AIVF* joined a coalition of organizations opposing S.66, which included the American Library Association, Black Citizens for Fair Media, the United Church of Christ (Office of Communication), the National Organization for Women and the United Steelworkers of America.

By March, after lengthy closed negotiations, a compromise was reached between the National League of Cities (NLC), one of the bill's first and most vociferous opponents, and the National Cable Television Association (NCTA) on a revised S.66. The resulting new bill got a chilly reception from the public interest and access lobby, however, and before long a vocal minority of city leaders broke ranks with NLC and the compromise. While the agreement restored some regulatory authority to the cities and states, the bill was still heavily weighted in favor of the cable industry: Cities would be prohibited from setting rates for basic service in any market with four or more broadcast TV stations; cable companies would enjoy a "presumption" in favor of franchise renewal, making it harder for cities to enforce the franchise by threatening to find a better cable company; access channels—while not prohibited—would not be required either, leaving the existence of public access to the negotiation process from city to city. Worst of all, the new bill would supersede and therefore nullify many existing franchise agreements.

Although S.66 was passed by the Senate Commerce Committee in late April, the NLC dissidents and public interest media community have recently been joined by an unlikely ally in their efforts to block the cable bill: American Telephone & Telegraph. Bell's post-divestiture operating companies are complaining that S.66 would permit cable companies to provide "common carrier" services—such as data and voice transmission—now handled by the phone companies, without the state and federal regulations under which AT&T and the local phone companies must operate. An amendment providing for gradual deregulation of local phone companies has not placated AT&T and its brood of Baby Bells. AT&T, along with the other opponents of S.66, is said to be making headway in gaining congressional support.

For independents, the local *v.* federal power struggle over cable is a red herring. We should be fighting for both strong *federal* policies that promote diversity in cable owner-



Janet Henry

ship and programming and that guarantee access, supplemented by accountable *local* authority to negotiate with cable companies beyond the federal minimums according to particular local needs and circumstances. In this more positive vein, the National Federation of Local Cable Programmers (NFLCP) and the Telecommunications Research and Action Center (TRAC) co-sponsored a Media Access Showcase on Capitol Hill in early May to demonstrate the richness and variety of public access programming now shown on the nation's cable systems. The UCC's Communications Office, Public Interest Video Network, Pacifica Foundation and *AIVF* were among the many media organizations participating in the Showcase.

At a press conference kicking off the Showcase, House Telecommunications Subcommittee Chair Timothy Wirth (D-CO) said that insuring diversity would be one of the cornerstones of House cable legislation. Later in the day, Edward J. Markey (D-MA) added that any federal legislation must keep in mind the needs of access users. To comment on the pending cable legislation, which will be wending its way through the Senate floor and the House over the summer, write or phone Representative Wirth's office, as well as your local Senators and Congresspeople. ■

Chicago Media Group Off to Flying Start

They're organizing in Chicago. Brainchild of local media centers such as Chicago Filmmakers and the Center for New Television, in cooperation with the Chicago Council on Fine Arts, the fledgling Chicago Area Film and Video Network is off to a flying start. No fewer than 370 people attended the Network's founding conference on April 2, where experts spoke on such core survival issues as funding, distribution, equipment access and selling to network and cable TV.

Film and videomakers filled out questionnaires regarding their interests and abilities, and by the end of the day-long conference, five task forces were created focusing on the same five broad issues. An interim slate of officers was also elected by day's end, composed of Howard Gladstone (independent producer), president; John Hoffman (executive director of Chicago Filmmakers), treasurer; and Ramona Curry (Goethe House Film Department), secretary.

According to Alan Leder, conference organizer and member of the Network's Executive Committee, all task forces have been holding meetings which have attracted as many as 35 people, and over 20 subcommittees have been formed to work on tasks ranging from the encouragement of local exhibitors (including the Chicago International Film Festival) to show more independent work to the organization of professional seminars. One group will concentrate on strengthening relationships with local TV stations, especially the local public TV stations, and another on developing a cooperative to obtain discounts and favorable credit terms from local labs and equipment houses.

The major hurdle facing the group now is whether to incorporate or remain the *ad hoc* network of existing organizations that was so effective in getting the whole thing started. The majority of people I spoke to seem strongly biased toward the former, and the executive committee is hammering away at an acceptable set of by-laws. Energy is high, and it is long overdue. We wish them the best of luck.

For more information, call or write: Alan Leder, Film Coordinator, Chicago Council on Fine Arts, 78 East Washington St., Chicago IL 60602; (312) 744-8944. —*Wendy Lidell*

Museum/Cable System Deal Heartens Video Artists

The Media Art Center at the Long Beach Museum of Art, in Los Angeles County, is presently producing video art to be shown on the local cable access channel beginning September 1. Sometime in 1984, the museum will begin programming its own cultural arts channel on Dimension Cable Services of Long Beach, the local cable system. As a municipal entity, the Museum is eligible for a cable channel through the local Department of Recreation and Human Services. Until then, "Shared Reality," the four series of video art that should be in full production by July 1, will be aired on public access channels. Four half-hour programs are planned for each series.

Kathy Huffman, curator of the Museum and director of its video program, will be producing a series called "Media Arts and Issues." Dedicated to the contemporary art scene, it will integrate tapes from current museum exhibits with talks with curators and critics.Works by video artists Antonio Muntadas, Dara Birnbaum and the late Peter Ives will be included. (Approximately two hours' worth of previously shot video will be used in the different programs.) The second series, "Exploring Dance," will foreground dialogue with all types of dancers interspersed with clips of their dancing in a program not "just for dancers." Video artists Jacki Apple and Patrick Marca Registrada will contribute to this series, and Yen Lu Wong, Mary Jane Eisenberg and Sara Elgart will be dancing. The third show, "Culture in Long Beach," will report on current cultural events in Long Beach. The fourth series, "The Edge," will be an experimental video art program. Artists, video producers and musicians will collaborate to develop new program formats incorporating such techniques as digital video effects and computer graphics. Video artists to be featured include Katherine Kanahiro, Bill Viola and Pierre Marton.

The Museum acquired an editing system in the mid-70s. From 1976 to '78, Museum exhibits were videotaped for showing on cable after they closed. In 1979 and 1980, 30- and 60-second commercials were produced for video artists to make personal statements about society based on their own feelings. The Museum paid for the commercials to be shown on network television, said Joseph Leonardi, operations manager of the Media Arts Center and project coordinator for the cable cultural arts program.

According to James Ramo, president of Dimension Cable, by July, two-thirds of Long Beach will have 56 channels of programming, though subscribers could receive 100 channels if the programming were available. After the first half of 1984, the third of the city that already has cable will be rewired and will also be receiving 56 channels with the capacity for 100. Ramo states that at the present time Dimension Cable has 25,000 subscribers, and

SUMMARY OF AIVF MINUTES

The *AIVF* and *FIVF* Boards of Directors met on May 2, 1983. A summary of the minutes follows. Full minutes are available on request.

COMMITTEE REPORTS

● *FIVF* Development Committee—*FIVF* obtained a $1,500 mini-grant from the New York State Council on the Humanities to further develop a proposal for a cable program of independent work.

● *AIVF* Advocacy Committee—*AIVF* chair Lillian Jimenez reported on the recent AFI/CPB conference on independent documentaries and public television. President Robert Richter reported that the committee is developing a position paper on independent media and specific strategies with respect to PTV, cable and other areas. Executive director Larry Sapadin is seeking legal advice on CPB's compliance with its authorizing legislation.

● *FIVF* Executive Committee met with Short Film Showcase staff to discuss recent NEA procedures for SFS and the future of the program within *FIVF*.

NEW BUSINESS

1. Board Insurance—*AIVF/FIVF* counsel Robert Freedman presented the pros and cons of Board insurance.

2. Board/Staff Retreat—Set for June 14 to discuss trends in the field and programmatic priorities for *AIVF* and *FIVF*.

3. In a farewell statement, Kathy Kline, a Board member for more than 5 years, complimented *AIVF* on its growth in recent years, but cautioned against a dogmatic "us/them" approach to PTV. ■

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by the end of the year should have approximately 40,000.

In 1984, when the cultural arts channel starts airing, the Long Beach Museum will program two to three hours a day, and Leonardi hopes that the quantity of programming will double every year. If the museum receives the "Communi Share" grant they applied for, they will be able to pay each artist for their work.

Leonardi feels that because the technology of the medium is so expensive, and because artists don't have much experience working within a program series, the operational system of the cultural arts channel is more important than the programming itself. "There's a lot of criticism about how cable is not the answer to video art. But I see cable as an outlet for video artists." —*Sheila Abadi* ■

IN FOCUS

Of Synch-Sound Doctors & "Peace of Mind" Meters

DAVID LEITNER

That independent features are routinely produced on budgets below the production costs of a typical 60-second network spot is a tribute to the cunning and skill of indie producers. Towards that end, this column will periodically present a grab bag of products, services, and ideas—some of them practical, some just enlightening, and all mindful of the low-budget, high-standard producer. I welcome your suggestions for future items and replies concerning the following reviews, especially those drawn from personal experience. Please send them in care of this column. —*DWL*

A few months ago a hapless New York filmmaker made the daunting discovery that 1,600′ of irreplaceable 16mm synch-sound footage had been exposed at the brisk rate of 28 frames-per-second. Luckily, good advice led him to the mid-Manhattan loft of sound recordist *extraordinaire* Jerry Bruck.

Bruck moved first to establish the exact frame rate by trial-and-error transfer to spocketed mag. In lieu of crystal control, the camera's 28 fps was governed by a relatively imprecise oscillator; in fact, it proved to be closer to 29. Next, to preclude a dip in pitch when played back at 24 fps, Bruck utilized a digital pitch transponder, a/k/a "harmonizer," to restore the pitch to its natural level. (Harmonizers are typically used to shorten radio spots by speeding them up without noticeably escalating the pitch of the announcer's voice.) By increasing the speed of his dubber a whopping 17% to match the overcranked camera, he succeeded in transferring the sound in-synch and on-pitch, to the relieved surprise of the grateful filmmaker.

Bruck, whose consuming dedication to sound recording finds personal expression in a passion for the dynamic challenge of Gustave Mahler's music—Mahler's turn-of-the-century chime clock overlooks Bruck's desk—is a walking encyclopedia of audio history and know-how. With luck, this indefatigable teacher, raconteur, recordist and audio MD can be located at Posthorn recorddings, 142 West 26 St., 10th floor, New York NY 10001, (212) 242-3737.

PEACE OF MIND

If the filmmaker with the synch error had checked his camera beforehand with a POM, he would never have met Jerry Bruck. The Peace of Mind crystal speed meter is a small grey box with a deceptively simple circular display of 8 red diodes. When activated, they flash in a 360° sequence, 24 times a second. An extremely accurate crystal controls the process. The idea is to switch on the circular display, then the camera to synch speed. If the camera's speed is precise, half of the lights will appear blocked in the viewfinder by the synchronization of the camera's 180° shutter. If, say, the display shifts one light every 5 seconds, then the camera is slipping out 1/8th frame out of every 120, or .1% compared to sound. Better yet, the POM will override its crystal and accept the output of the Nagra's crystal. This permits absolute determination of camera/recorder crystal synchrony.

Why is it necessary to check crystal speed? Crystal synch has been with us now for over ten years and has steadily progressed in sophistication. But not all crystal-controlled motors were born equal. Furthermore, even the best crystals are temperature-sensitive and can wander.

The POM performs other tricks as well. It can deliver its own crystal frequency to a crippled camera or record in an emergency. Used with an appropriate transformer, it will override its crystal to accept line frequency from a wall receptacle or portable generator. Since HMI lights are pulsed by line frequency, a quick check through the viewfinder with the camera running will determine the possibility of HMI flicker. It can check 25 fps as well as 24, and can accept or discharge either 50 or 60 Hz frequencies.

The aptly named POM is the invention of outspoken Courtney Hafela, a retired DP (*Jazz on a Hot Summer's Day*) and charter member of NABET and DGA. Hafela's pet peeve is the cost of contemporary filmmaking. "When I started out, I could pick up a $200 second-hand Bolex. Good God, now things are so bitterly expensive that the little people are left out, and I think that's wrong!" Hafela's Haflexx Corp. in Peterboro NH, (603) 924-7118, makes other nifty devices, as well as rebuilding NPR Biala motors with an updated 3200 Hz/frame crystal circuitry compatible with Arriflex electronic accessories. New Hampshire can be lonely, and Hafela especially encourages contact from independent filmmakers.

THE ADAPTABLE WALKMAN

Similar in size and heft to the POM is the WM-D6 Sony crystal synch recorder, alias Walkman. George O'Dell of The Film Group, Box 9, Wethersfield CT, (203) 527-2972, has

modified the Sony with a 60-Hz internal crystal and an optional but highly recommended piggyback adaptor, which attaches to the body of the recorder and provides a rugged XLR input for the mic and a Tuchel input for external pilotone. To preserve bidirectional recording, one of the stereo tracks in each direction is dedicated to recording synch, rendering the Walkman mono. The WM-D6 cannot self-resolve and has a two-head configuration. On the plus side, it features Dolby, which when used with top-shelf metal tape yields results "a tad quieter" than the Nagra SN and "the equivalent of the [Sony] TCD-5 [modified by Dakota or Image Devices], with the exception of the lack of a limiter," according to Mark Abbate, technical director of the Boston Film and Video Foundation, who has put his Walkman through its paces since last October. Abbate reports that the out-of-box speed and head alignment is excellent, and a thorough head cleaning and demagnetization every few hours will effectively discourage dropouts and high-frequency loss. He recommends Maxell UDXL-25 metal tape. Despite its limitations, the WM-D6, at one third the cost of the TCD-5, is clearly destined for low-budget and verite action.

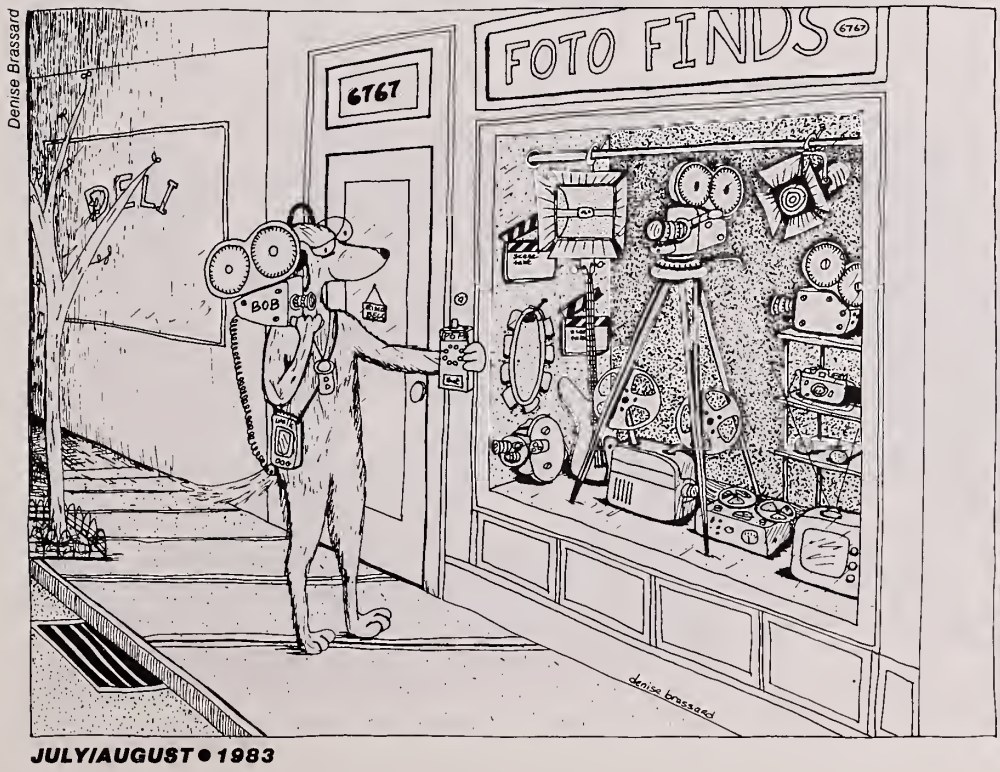
PIGGYBACK DECK

Another small-scale, low-cost modified consumer product is the Frezzolini On-Cam videotape recorder. The ½" VHS deck retains the compact size, 5 ½-pound weight and basic mechanism of the off-the-shelf JVC HRC-3U, but both the video and audio circuitry have been upgraded to professional standards. BNC connectors have been installed for ruggedness, and power requirements have been tailored to Frezzolini's 12-volt battery for portability. Frezzolini has bracketry to piggyback the On-Cam onto any of 24 popular video cameras to form a poor person's "camcorder," although the version I first encountered several months ago at ABC Sports was used with a shoulder strap. The recording format is conventional VHS and NTSC, but a miniature 20-minute cassette is required. The spec sheet claims a resolution of 240 lines and 45-db signal-to-noise. Jack Frezzolini, reached at his booth at NAB in Las Vegas, defended the performance as equal to that of ¾" several years ago, while conceding that "it's not broadcast quality." For further information: Frezzolini Electronics Inc., 7 Valley St., Hawthorne NJ, (201) 427-1160.

PICK OF THE RAINBOW

Peter Couloumbis at Cinelab Corp., 475 Tenth Ave., New York NY, (212) 244-7400, has demonstrated a cheap, simple technique for achieving a solarization effect for 16mm color reversal. Eschewing costly optical printing, Peter obtains his effect by specially flashing Gevachrome print stock during development. The original reversal is not affected. When the effect is employed, the shadow areas of the image take on a deep, saturated color which can be varied in intensity and hue through the shot. In a close-up, for instance, the dark pupils of the subject's eyes could be colored a jealous green or unearthly amber. Peter, needless to say, welcomes opportunities to explore the technique.

In a similar vein, a company in Toronto, Mobile Image, (416) 499-4826, has developed a fusion of computer graphics and video color correction that can paint original black-and-white images with naturalistic color. The system's designer, Wilson Markle, one of the founders of Image Transform, explains that anything can be realistically colored, given the possible palette of 64 hues. A sample tape that



Denise Brassard

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I viewed featured a silent Laurel and Hardy short colorized as a demonstration for the Hal Roach Studio. It resembled nothing so much as hand-tinted b/w movie from 75 years ago: the coloration lacked proper shading and subtlety. To my eyes, this suggests a variety of novel color treatments, but Markle counters that the Laurel and Hardy demo was relatively crude and not up to the genuine potential of the system. Of late, not surprisingly, he's been bombarded by interested parties; even *That's Incredible!* intends to feature his process in an upcoming segment. Can you imagine *The Battleship Potemkin* in living color?

BORN TO RUMMAGE

I have a weakness for thrift shops and flea markets. Many of my prized possessions have their origins in the dusty aisles of impossibly cluttered junk stores. Just such an emporium featuring only photographic and cinematographic flotsam exists right in the heart of Manhattan. Concord Photo Items, in the basement of 134 Fifth Ave., near 20th Street, is run by the venerable, cantakerous Cass Carr, an ex-jazz double bassist and, I think, big band leader. After years of buying carloads of government and military surplus at auction, Carr has amassed a floor-to-ceiling treasure trove of castoff equipment. Four-hundred-foot 16mm Mitchell magazines are common, and an occasional Filmo, Bolex, Mitchell 16mm or Auricon Pro 600 will be found. As in any junk shop, most of the goods are worth little, but as every rummager knows, you never quite know what you'll find.

A related impulse often drives me to forage through stacks of film and photo periodicals in search of loose ends of information. Years ago I watched Jerry Bruck's (not the same Jerry Bruck previously mentioned; not even related!) *I.F. Stone's Weekly,* a documentary profiling Washington DC's most relentless, reliable journalist. Barred from the halls of the Washington Press Club and disdainful of the circus atmosphere of Presidential press conferences, "Issey" honed the technique of combing the *Congressional Record, London Times, Le Monde, Il Observatore* and a host of domestic dailies to ferret out snippets of detail that completed jigsaw puzzles of government subterfuge. Issey felt that, in a world bursting at the seams with media, leaks were inevitable. Such careful scrutiny of hidden patterns and incomplete cover-ups led to the publication in *I.F. Stone's Weekly* of the first accurate account of the Gulf of Tonkin affair.

Filmmakers and other victims of film school and industry obscurantism can apply Stone's lesson to their own world. For instance, many tend to overlook the wide range of photographic magazines on the racks, as if the subject matter were foreign to filming. But who has ever been credited as "DC" —Director of Cinematography? Photography is the essence of cinematography and, technically, the sole distinction between film and video. Moreover, those in the know will realize that innovations introduced to the lucrative consumer photo market inevitably filter down to the motion picture level. This is especially true of film stocks and lenses.

A prime example of a photographic magazine with much to offer is *Modern Photography.* This publication owns and operates a consumer testing lab in New Jersey, and test results comparing new cameras, lenses, film stocks and light meters are published monthly with a wonderfully detailed explication of test criteria. The February issue of *MP* featured the first demonstration of Kodak's electronic printing technique to eliminate grain and sharpen out-of-focus negatives. The April issue published extreme enlargements of prints made from Kodak's remarkable T-grain Kodacolor VR 1000 negative, which Kodak has widely hinted will find motion picture application. The April issue of *Camera Arts* even printed a microphotographic cross section of the VR 1000 emulsion, revealing its innovative "inverted layer" structure, and the best capsule histories of 3-D and wide-screen cinematography are to be found in *Variety,* the weekly entertainment industry cardiogram. There's gold in them thar magazine racks. ■

David Leitner is an independent film producer who works at DuArt Film Labs in New York.

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(continued from page 3)

More Trouble

Dear *Independent:*

I am appalled by the number of factual errors, misquotes and arbitrary re-editing of statements into new (and incorrect) contexts in your May interview titled "Edin Velez Talks..."

Lillian Jimenez and I talked at length and in great detail. Unfortunately, many of my answers have been edited into a higher level of incoherence than even I could have managed. Not only were parts of answers tacked on to different questions, but statements said in jest appear as fact.

The factual errors in the piece are so numerous that correcting them would imply rewriting the entire piece; but some of the serious blunders cannot be allowed to stand uncorrected.

Your headline "quote" about most art being "bullshit" may be your editor's idea of provocative copy, but it is certainly not proper journalism. It is in fact a classic example of a quote lifted from context. In discussing this particular quote with Ms. Hulser, I realized it reflects her opinion more than mine. If I felt that quote was accurate, I would have changed my profession years ago. It is a very unfair quote and does not do justice to many dedicated people in the medium. It is hard enough for serious artists to survive in these difficult times without having to deal with mud-slinging from within.

My opening statement about there being no video in Puerto Rico referred to independent production on the island in *1970,* not in the present, as the interview states.

Later I am "quoted" as being turned down for funding "because my work was not sufficiently Puerto Rican." This has never been the case. I was referring to being turned down by a long-defunct Latino series for television: a far cry from a funding agency. I guess quoting me correctly would not have made for as controversial a statement.

I did not "fear that many things I said would get me in a lot of trouble," as the introduction claims. That quote is take from a very long and involved answer on the subject of why I work in video, and was said with tongue planted firmly in cheek. Had I realized the cut-and-paste job the interview would turn out to be, I probably would have meant it.

—Edin Velez

The quotes are on the audiotape. Obviously, a longer interview would offer more opportunities for depth, but this is a small magazine. Also, it's the editor's responsibility to the readership to render ex tempore oral communication into something intelligible for a print audience, while preserving the flavor of the subject's speech. We feel the interview is a fair selection of what Velez had to say and how he said it. —Ed. ■

FESTIVALS

Chicago Suffers A Priority Complex

WENDY LIDELL

Chicago's "second city" complex is manifested annually in November, when the urge to demonstrate its ability to stage a world-class film festival drives the festival directors to ignore certain principles of fairness and plain good sense. The festival does manage to achieve the glamour to which it aspires. "It smells of money," said one filmmaker. All attendees polled agreed that festival hospitality was first-class: limousines drive one between hotel and movie theater, and stars like Ann-Margret head the guest list. However, the $50/person "gala opening night" is announced as "black tie optional" in cheap newsprint promotional mailings, sharing a page with a photo of the festival's directors mimicking the controversial 1974 wet T-shirt festival poster design, and you get the feeling that they may be trying too hard.

The major complaints levied against the Chicago International Film Festival concern its entry fees. These range from $55 for films under 12 minutes to $100 for features, and this latter is waived at will for so-called "invited" films—meaning rarely for independents. In response to criticism by the *FIVF* Festival Bureau that these fees are too high, executive director Suzanne McCormick points out that the festival must earn 80% of its $500,000 operating budget. Certainly money is a tight item for the arts in the Eighties, but no other major US film festival charges $100 for feature film entry. In fact, no other festival charges more than $50 (except the American Film Festival, which will be taken up later). It's true that the money has to come from somewhere, but replacing their fleet of limousines with municipal taxi service might do just as well. And to add insult to injury, the entry regulations clearly state that films will be insured for only $100 when they are returned. For $1 per film, this could be raised to the more realistic minimum of $500; after paying $100 to enter, the filmmakers deserve at least that much respect.

So what does $100 buy in Chicago? Bob Jones, producer/director of *Mission Hill*, cited the first-class treatment, good organization and well-attended screenings with an opportunity to talk with the audience. Both Jones and Yan Nascimbene, director of *The Mediterranean*, agreed that little opportunity to interact with the press was provided, and that little business was conducted. Jones pointed out, however, that *Variety* and the local press do attend press screenings held a week before the festival, and a clipping service sends press packets to all participants. Another positive note: Marc Huestis managed to find a distributor for his film *Whatever Happened to Susan Jane?* as a result of his screening in Chicago. Other American features shown at Chicago last year were *Purple Haze* by David Morris, *Forty-Deuce* by Paul Morrissey and *Come Back to the Five and Dime, Jimmy Dean, Jimmy Dean* by Robert Altman, which won first prize.

Outsider Prod.



The girls chat in *Whatever Happened to Susan Jane?* which showed at the 1982 Chicago FF.

SHORT SHRIFT

The situation for shorts and documentaries is completely different. Entry fees range from $55 to $90 depending on length. Screenings are held in the Behavioral Sciences Building of the University of Illinois and hardly publicized at all. The one and only reason to enter anything other than a feature in Chicago is to compete for a prize, which may then be used in the promotion of your film. One gold, silver and bronze "Hugo" (not to be confused with the science fiction writers' award of the same name) is awarded in each category: animation, documentary, short subject, video, student, educational, TV productions (network and local), TV commercials, trailers and posters. Several gold, silver and bronze plaques are also awarded in each category, and an endless number of certificates of merit. A look at last year's entries and winners shows that the chance of winning at least a certificate is approximately one in four or five, with the following exceptions: animation, student and local TV production—one in two; TV commercials—one in three; and network TV production—one in eight. The fact that there are over 600 entries in all these categories combined, and therefore between $30,000 and $50,000 collected in entry fees,



raises serious questions about why the festival does not do more to promote them. You may consider the prestige of an award from Chicago worth the price of entry, but don't be misled into expecting anything else. (It might also be noted that the winning animated film in 1982 was a Walt Disney production.)

There seem to be two separate festivals taking place under the single aegis of the Chicago International Film Festival, and neither one gains through its association with the other. There are several possible ways to achieve greater integration, from the addition of shorts to each feature program to more daring programming policies which would mix genres more freely, like those at Filmex or Edinburgh. If the directors are unwilling to move in these directions, perhaps a complete separation of the two events would be advisable, with the same or a different organization administering each one at different times of the year. Of course, this is strictly the American independent point of view, and it should be noted that last year *Variety* said that the Chicago fest "continues to grow in stature for European filmmakers."

Enter by Sept. 25. Contact: Michael Kutza, Director, Cinema/Chicago, 415 North Dearborn St., Chicago IL 60610; (312) 644-3400.

Cinanima in Portugal

Cinanima, the International Festival of Animation, which takes place November 10–14, is a young six years old. Its home is Espinho, a charming town on the northern seacoast of Portugal. With little money available to them, the festival organizers work without pay, and their perseverance and love of animation will make this festival one to be reckoned with in the future. The festival competition has ten categories, including a new one made to order for American independent animators: Experimental Animation, apparently a first in the history of international animation festivals. Many films that have been screened here in recent years, such as *Ubu*, have gone on to win wide recognition at the larger, more prestigious festivals.

With 175 films entered from 25 countries, the all-Portuguese selection committee chose 72 films for competition and 28 for non-competition screenings last year. Shown were award-winners from the Ottawa and Zagreb Festivals, including Richard Condie's *Pig Bird*, Bretislav Pojar's *E*, Viviane Elnecave's *Luna, Luna, Luna*, Pavel Koutsky's *Violin Concert*, Sam Weiss' *Hug Me*, Maria Horvath's *Night Delights* and Georges Schwizgebel's *Ravishing of Frank N. Stein*. Many films that are either new or receiving little exposure were also screened, such as Rene Laloux's new feature animation *Masters of Time* (which received the prize for best feature), Bruno Bozzetto's *Tennis Club*, Ferenc Rofusz' *Deadpoint* and the new Czech film *Complex* by Macourek, Doubrava and Born.



Courtesy Camera Verde Films

Yan Nascimbene's *The Mediterranean* was part of the 1982 Chicago Fest.

The shows in the comfortable Casino Theatre began punctually and were well-attended by enthusiastic audiences. Film titles were announced in three languages (Portuguese, French and English). Retrospectives of Polish animation occurred a bit late in the evening (11:30), but the festival staff was receptive to suggestions by its guests that late shows begin earlier next year. Another problem was the disproportionate number of films in the 3-to-12-minute category (37), as opposed to the under-3-minute (10) and 12-to-40-minute categories (4). The international jury (Italy, Romania, Spain, Holland and Portugal) tried to resolve the numbers problem fairly by awarding two prizes in the 3-to-12-minute category; again the staff was entirely receptive to suggestions concerning changes for next year's categories.

All guests were given daily bulletins on screenings, meetings and symposia. The third day featured a wine-tasting party in Porto and lunch in an elegant chateau. The final awards ceremony, held in the Casino, was a warm occasion ending with a buffet, disco-dancing and the presentation of Cinanima souvenirs to all foreign guests.

This festival, as well as Nascente, the cultural organization that sponsors it, is serious about animated film. Partly because of the staff's receptivity to constructive criticism, the festival has grown much in the past six years, to a point where some of the best animators from around the world send their new films here. Cinanima promises to continue developing into a highly recognized international event.

For further information, write: Cinanima Organizer Committee, Apartado 43, 4501 Espinho Codex, Portugal. —*David Ehrlich*

David Ehrlich is an animator who lives in Randolph VT.



Courtesy Filmmaker

The boys are bored with school in Robert Jones' *Mission Hill*, also shown at Chicago.

Cine Aloha

The Hawaii International Film Festival is a non-competitive event emphasizing films with serious concerns of human interaction that occur in cross-cultural conflicts "when strangers meet." The 1982 festival used a formula of entertainment and education, mixing the Academy Award-winning *Chariots of Fire* with Wayne Wang's culturally insightful *Chan is Missing*, combining industry workshops and social criticism, providing both parties reeking of champagne and glitter and sober seminars, lectures and group discussions. Wang said the festival possessed a different quality from most, more culturally and academically oriented. He seemed pleased that the festival attracted people from outside the film world, and praised it as a place where "the filmmaker can relax and have a good time." Those lucky enough to have films accepted are invited to stay in suites atop the Hyatt Regency Waikiki, with airfare included and a host family assigned to serve as escorts around Hawaii.

Sponsors like the Hyatt Regency and World Airways, plus a budget of $215,000, have enabled Hawaii to grow enormously in an extremely short (two-year) existence. Festival director Jeannette Paulson, realizing the danger of becoming too commercial, commented in *Hawaii Business* that "We're not interested in becoming a circus like Cannes." "No small-festival quality" was Wang's only complaint about the event; he would have preferred a smaller, more intimate theater.

The festival receives international press coverage, and attracted an audience of 20,000 over four days in 1982. Although the event is non-competitive, awards of recognition are presented. Features, documentaries and shorts from the US, Asia and the Pacific that attempt to promote understanding between countries and meet the theme "when strangers meet" are invited, and may be submitted in ¾" video for pre-screening. The festival will pay for transport of accepted films. There is no entry fee. *FIVF* has requested an extension of the June 1 deadline, but it is advisable to get in touch with the festival as soon as possible. Festival dates are Nov. 13–19. Contact: Tom Jackson, Film Selection Chair, Hawaii Int'l Film Festival, East-West Center, 1777 East-West Rd., Honolulu HI 96848; (808) 944-7608. —*Melody Pariser* ■

Color in the Consciousness Industry

REACTION AND RESISTANCE

This special supplement contains a number of presentations made during the New York University Cinema Studies/*FIVF* series "Color in the Consciousness Industry: Reaction & Resistance" in May 1982. While space limitations do not permit us to publish all the valuable contributions, the following selections reflect three intersecting concerns of the series:

1. How do we develop and implement an anti-racist critique of dominant media within the film studies discipline, and within our own communities?

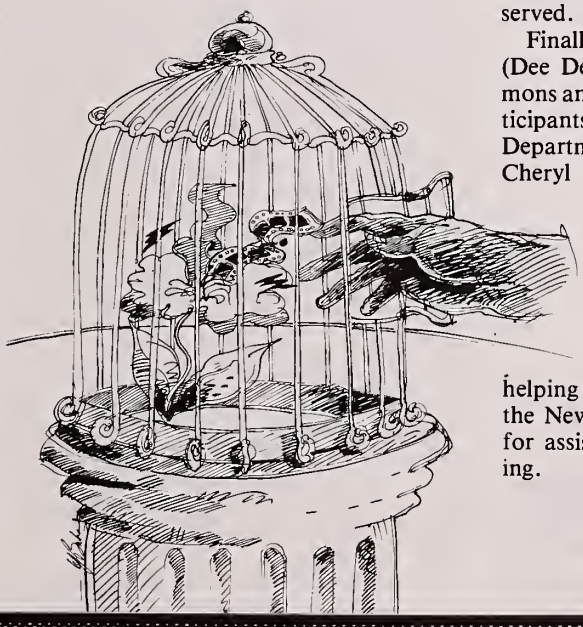
2. How do we effectively produce and distribute anti-racist independent tapes and films?

3. How do we connect to the struggle for the "New World Information Order"—truly international communications systems that are controlled by and serve the needs of *all* people?

In practice, these complementary quests are not usually pursued in tandem. Producers tend to roll their eyes when academics wax eloquent about "deconstructing the discursive apparatus of narrative representation." Film studies devotees are disconcerted by the lack of formal awareness evident in many independent films. And neither producers nor academics appreciate the reduction of the 'art' of film/video to an abstract "information system" by communications theorists.

Such distances between disciplines originate on campus: Media production, film studies and communications are often studied in separate buildings, under the auspices of separate departments. The death of the liberal arts education in the mid-Seventies put pressure on departments to get practical and specialize, and woe to the student who tries to cross over. Once out of school, producers don't have much time for theory when yet another grant application is due. And even the most devoted indie buffs find it difficult to track down their tapes and films—let alone academics, busy keeping up with teaching schedules and the latest Euro-Hollywood auteurist *drek*. All this adds up to sparse contact between professors and producers.

But this polarized situation seems to be changing. *Jump Cut*, a magazine of progressive media criticism, recently reported that only one of its editors had production experience when the periodical was founded in 1974, but now nearly all of the thirty-odd editors have been getting their feet wet in production. Indies were well-represented at last fall's Union for Democratic Communications conference in Philadelphia, an inspiring gathering of progressive academics dedicated to challenging the current "information disorder." "Reaction and Resistance," in its own way, attempted to bridge these concerns. Many of the issues raised concerning anti-racism and the media are not new, but counterposing the different approaches to one another created a new framework and a new agenda for producers and academics in their work.



Typically, the series concluded more by forcing questions than forging solutions. Among them:

1. Censorship: How do we effectively combat racist media (*Birth of a Nation, Fort Apache*) *and* the censorship of our own "controversial" tapes and films that address racism (Hudlin/Oliver's *Color*)? How do we organize to combat questionable indie projects—do our "independent" allegiances transcend our political agendas (*e.g.*, see *Nightsongs* controversy, May *Independent*)?

2. Aesthetics: How do we integrate a non-dismissive, non-condescending critique of so-called "apolitical" art video and film by Third World producers, both domestically and internationally, into the very political anti-racist alternative media debate (see Jimenez, p. 19)?

3. Politics: How can we develop straightforward and constructive language for addressing our political (philosophical and practical) differences, without politely ignoring, dismissing or avoiding the inevitable conflicts (see Oliver, p. 16)?

4. Communication: How can academics, producers and our various communities work *together* on our plethora of common concerns?

If the following pages trigger similar questions, their purpose will have been served.

Finally, the four organizers of the series (Dee Dee Halleck, Pat Keeton, Ed Simmons and myself) wish to thank all the participants and the NYU Cinema Studies Department for help with this publication; Cheryl Solomon and Marla Cohen for helping to transcribe the presentations and the New York State Council on the Arts for assisting in this supplement's financing.

—John Greyson ■

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Teaching Racism as "Great Film Art" Is Questioned

ED SIMMONS & PAT KEETON

In film studies courses and film criticism, cinema is usually discussed in terms of its stars, writers and directors, ignoring both the economic system and the political/social context that produces such entertainment. *The Birth of a Nation*, long heralded as a masterpiece of early Hollywood cinema, is also notorious as a virulently racist retelling of the Reconstruction period. It has been the subject of numerous struggles within film studies programs over the years, with progressive students and sometimes faculty resisting the traditional apolitical teaching of *Birth* as great film art.

In 1980, a number of students (including ourselves) protested the non-critical use of this film in New York University's Department of Cinema Studies. The department has consistently privileged *Birth* as a work of art, generally paying only lip service to its racist aspects. The department is almost entirely white, and although two tenured faculty members are women and a number of women have functioned as adjunct instructors, no black, Latino or Asian teachers have ever been hired. The department has made little effort to redress its racial imbalance, either in terms of teachers or students, and in this virtually non-integrated environment the filmmakers of tomorrow continue to study *Birth* uncritically.

As members of InCAR (International Committee Against Racism), a multiracial, anti-racist radical reform organization affiliated with the communist Progressive Labor Party, we felt that the place to address NYU's institutionalized racism was in the department where we were both students. Feeling that the department's uncritical policy regarding *Birth* was symptomatic of the whole university's policies regarding hiring, admissions and employment practices, through InCAR we helped organize sit-ins in the department, disruptions of classroom screenings, and alternative discussions of the issues the film raises. These steps became necessary when the faculty members involved refused to address our concerns, or incorporate an adequate anti-racist analysis of the film into their courses. These struggles against the film continue to this day. One concrete result triggered by the protests was the "Racism and Resistance" conference.

David Wark Griffith, the son of a former Confederate colonel, based the film on a book and play by Thomas Dixon, *The Clansman*. Dixon's novel attempted to rewrite the history of Reconstruction, glorifying the Ku Klux Klan while ignoring the monumental injustices of slavery and sympathizing entirely with the former slave owners. In 1913, Griffith and Dixon began production on the West Coast, recreating the South in California by setting up segregated barracks and using former Confederates as advisors. They were completely removed from the burgeoning black population of that era, who had begun to win their rights back after the end of the Reconstruction period. The film is perhaps more benign or paternalistic than the novel, which is extremely violent. *Birth* saves its racial violence for a series of climactic incidents in the film's second half, which culminate in a ride by the Klan to rescue a small band of whites and loyal black servants who are being attacked by the black militia.

The film is in large part responsible for perpetuating stereotypes that still exist in popular entertainment (the happy domestic is the direct descendent of the loyal mammy). *Birth* was taken by many to be an accurate representation of Reconstruction, ignoring the eventual disenfranchisement of the black population or the virtual return to slavery in the form of sharecropping. Also ignored was the Klan's real role as a terrorist organization which helped reinstate the former slave owners and attacked both black and white workers. For example, in Florida in 1871, 153 men were murdered by the Klan or by groups patterned on the KKK.

1915, the year *Birth* was released, was the 50th anniversary of the end of the Civil War. Three years earlier, the Democrats had begun to regain power: Wilson was back in office and had begun to bring Democratic coalitions (largely Southern or Dixie Democrats) back into the White House. The 50th anniversary give rise to nostalgia for the lost cause of the antebellum South; the South's defeat was seen as having been due to the industrialized might of the North. A number of books and films began to revitalize the South's image as a genteel place. Griffith directed at least four films concerning the Civil War in the years just prior to the release of *Birth*.

The film met with the approval of the ruling elite in 1915, but was immediately earmarked



for protest by the then-emerging NAACP. The protests ranged from attempts to enjoin censors to stop the screenings to riots outside theaters where the film played. Simultaneously the Klan (which had been in decline) was revived, in part using the film as an advertising vehicle. Hooded men rode outside of some theaters, and in many places recruitment ads for the KKK appeared next to newspaper ads for the film. *Birth* continues to be used today as a KKK recruiting tool.

Screening the film uncritically in film studies courses is not the sole issue, but rather a tangible example of the various ways in which racism is promoted, both consciously and unconsciously, in our society to this day. Combating racism was and is the purpose of our protests at NYU. Only through the active involvement of all people can racism be ended. ■

Capital Resources

Looking for a location in Louisiana? Crying for a crew in Colorado? Aching to edit in Alaska? The ever-enterprising staff of AIVF has compiled a library of production information from US state and city film commissions. Helpful resources include maps, hotel and restaurant guides, photo essays of available locations, addresses and phone numbers of union locals, production companies, equipment rental and talent agencies. Even animals and airplanes can be found. Many film commissions provide free liaison and information services. Most have toll-free numbers. Directories are on file at AIVF for reference only.

The "Body & Soul" of Early Black Filmmaking in the US

PEARL BOWSER

Pearl Bowser, a director of Third World Newsreel in New York, has been involved with exhibition and historical research on black American film for over a decade. As founder and director of Chamba Educational Film Services, she maintains a library of films, tapes, stills and other memorabilia documenting the history of black American films. Contact: Chamba Educational Film Services, PO Box U, Brooklyn NY 11202.

Bill Foster, originally a publicist for the Williams & Walker vaudeville team, was the earliest known independent black filmmaker. In 1912 he produced a short film entitled *The Railroad Porter.* Later, as a freelance reporter and promoter, he became a staunch supporter and occasional backer for independent productions, stating at one point that "film is the only way for the black man to make money and set the race right with the world." Two years before D.W. Griffith's racist film *Birth of a Nation,* Bill Foster was already responding to the negative stereotyping of blacks in moving pictures, recognizing the need to counter those images by using film for "positive race propaganda."

In 1915, Noble Johnson and his brother George founded Lincoln Pictures. The Johnson brothers exemplified the concern of early independent black filmmakers with the use of the screen image for positive role models. Lincoln Pictures produced several short melodramas about middle-class black life, with characters portrayed as educated high achievers with the mobility to make it into the mainstream of America's melting pot. Symbols of middle-class leisure provide the backdrop for romantic adventure stories. The titles of the films reveal plots dealing with success and heroism: *The Realization of a Negro's Ambition, A Man's Duty, The Laws of Nature*... Black dialect, associated with the low comedy of vaudeville and blackfaced comics, was shunned. Poverty was rarely a subject, unless it served as punishment (temporary) for a fall from grace, as when the hero of *A Man's Duty* believes he has been the cause of another character's death. The films of this period (1920s) attempted to project black images diametrically opposed to the stereotypes of blacks in Hollywood or white-made movies.

MR. FILMMAKER

Writer/novelist Oscar Micheaux saw the media as a way to sell his books, and his books as a way to sell the pictures he produced. He made his first film, *The Homesteader,* in 1918, based on his 1913 novel called *The Conquest.* An important figure in black film history, Micheaux is known for both his productivity and his outlook, which differed sharply with that of other filmmakers of the '20s. His career spanned 30 years (1918-1948), during which time he produced over 20 features and 6 novels. Micheaux was often the subject of controversy, and at odds with his audiences as well as other producers, because of his treatment of race issues and other sensitive subject matter. He gained considerable recognition around the country in the cities and towns where he booked his films; in fact, in Harlem, where he established his office, he was called "Mr. Filmmaker."

In 1921 Micheaux produced *Within Our Gates,* a cautionary tale about lynching and black-against-black. "The Tattler" is the black villain, the Uncle Tom who ingratiates himself with the whites by spying on other blacks. This film created quite a furor when it opened: Some viewers objected to the black villain; others were fearful that the depiction of lynching would incite further violence against blacks. Censors' boards in various cities and towns sought to bar the film unless certain scenes were deleted. Micheaux made capital of the controversy, removing "objectionable" scenes in one town and then advertising in another that he was showing the "uncut, uncensored" version. In fact he would frequently edit on the road, taking out scenes or putting them back, lengthening or altering a film when ticket sales fell below his expectations.

The early independent producer/directors selected their casts from stage performers. Micheaux built a star system, using the same actors in several pictures, sometimes choosing leads on the basis of looks rather than great talent. The standards of beauty and glamour were set by whites—for example, the white-owned Cotton Club in Harlem selected only fair-skinned women for its chorus line—and perpetuated by blacks. Top performers ap-

pearing regularly were usually lighter-skinned; some even referred to themselves by the names of their "look-alike" idols, such as the "black Garbo," the "black John Gilbert" or "Jimmy Cagney." Also, at that time, not every image on the screen was accurate in terms of color. The indies used apprentice camera and lighting people who either did not know how or overlooked the need to adapt the film stock for darker skin tones, or the lighting for varied tones in the same shot. In the beginning Lincoln Pictures used white actors to play white roles, as did other companies. But soon whites fearful of damage to their careers withdrew from participation in front of the camera on black productions; some production technicians refused credit on the films for similar reasons. Consequently light-skinned blacks played "white" roles in the '30s and '40s in independent black productions.

The silent period of Micheaux contains perhaps his best and strongest work, including his only surviving film, the 1924 *Body and Soul.* It is notable for Paul Robeson's film debut, and was Robeson's only opportunity to work with a black director. *Body and Soul*'s story is the nightmare of an older matron of the church, which revolves around the figure of a jackleg preacher, portrayed by Robeson. The preacher is the total embodiment of evil: he's a drunkard, he steals money, he rapes young girls. But after setting up the audience with this negative picture of the ministry, Micheaux lets them down by revealing the character to be a figment of a dream.

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In 1924 times were hard; extreme racism prevailed throughout the country, and blacks were dislocated by urban migration. Happy-go-lucky movies served as an escape. So for Micheaux to convey this very personal view of the role of women in the church and the character of the rogue preacher, he had to create a nightmare fantasy device and then clean it up to make it acceptable. Otherwise, he could not have gotten it through the cinemas; as a matter of fact, in certain areas the film was not allowed to be shown.

MORE EXPOSURE

It was very difficult to market these films, but Micheaux managed to hold on until 1948, still trying to make films for that black market. He was honored by *Variety* in 1939 for his importance in building a black audience. He demonstrated the falsity of the maxim that middle-class black audiences will not support black films. The truth is that the visibility of the black independent filmmaker has been very limited. We do not have the exposure that traditionally distributed films give, nor do we have access to the TV audience. It's just beginning to happen now.

Very few people even knew that there were black independent films in the 1920s. This little alternative body of work gradually developed an audience. Even today, people are amazed when they see a film like Kathy Collins' *Losing Ground*—a professionally made, beautifully shot, intense, dramatic film. People wonder why they can't see it in a movie house. She's having difficulty getting a commercial release; even so-called independent exhibitors say things like "there's no audience."

But 1980 was a take-off point. Since then, there has been a good deal more exposure and TV sales. All of this hinges on European recognition of black filmmakers. Now, American critics have to focus on them. In 1981 for the first time I was able to get the 40 films in the "Independent Black American Cinema 1920-1980" show presented in major theaters in this country—*after* they were shown in Paris. To cite a current example, Charles Burnett's 1977 *Killer of Sheep* is so hot, we don't have enough prints. Many small theaters now want to book it—thanks again to Paris. And that says something about the history and present nature of the distribution problems that black independents face. ■



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The Storming Of "Fort Apache"

Protesting the infamous "Fort Apache: The Bronx" film teaches a community to think critically about movie images & the powerful industry that produces them.

RICHIE PEREZ

When the Committee Against Fort Apache began the movement against the film we thought that, one: we had to destroy the Hollywood stereotypes, and two: we had to create new alternatives and support our own filmmakers. As community organizers we use film as a vehicle to bring people together to struggle against stereotypic images from mass culture. We try to link those images to real-life things that are taking place—in the South Bronx, in particular.

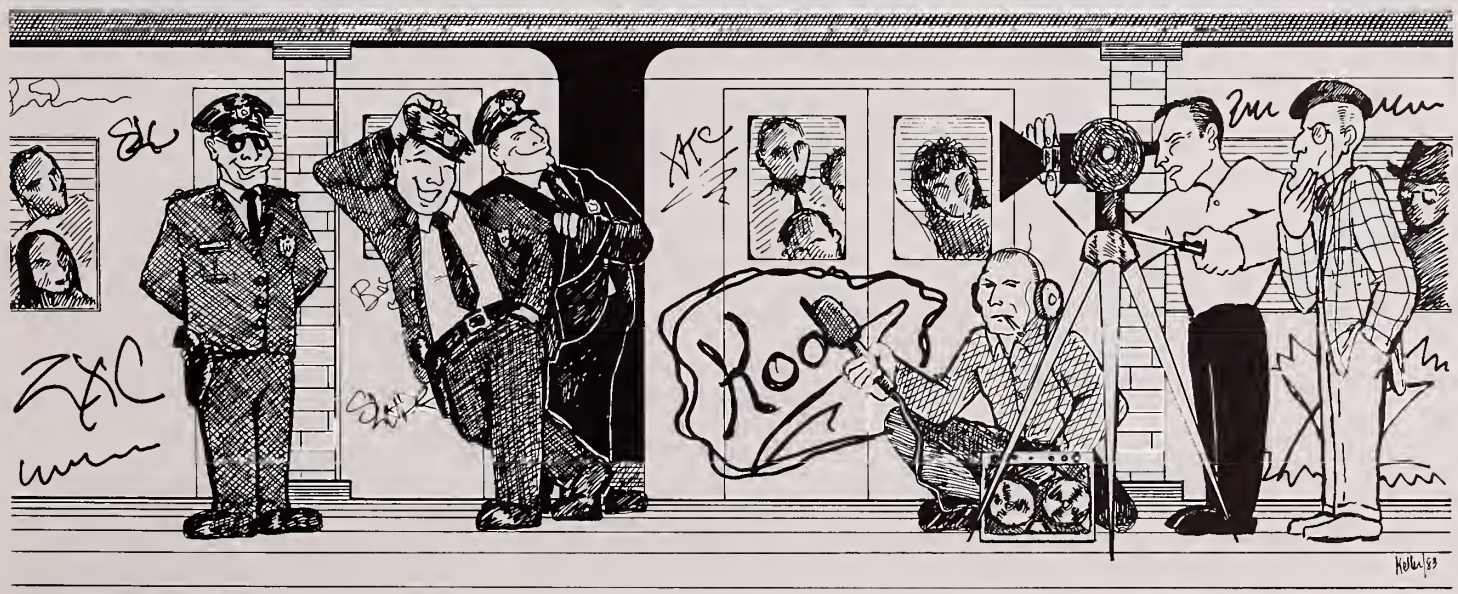
Fort Apache: The Bronx is a movie about police in the South Bronx who see themselves as the US cavalry surounded by hostile Indians. Paul Newman plays a liberal maverick policeman fighting for social justice. He has certain boundaries: he doesn't throw people off the roof, he just smacks them. There are the good cops and the bad cops, and the audience is manipulated into identifying with the *good* cops. The criminals are not characters *per se;* they're the embodiment of every characteristic of every evil person that you could think of. They pimp their own sisters; they sell heroin to their children.

The opening scene pretty much sets the tone for the entire movie. In it Pam Grier, who has a long history of appearing in black exploitation films—she was in *Coffee* and *Foxy Brown*—comes staggering down an early-morning street in a devastated South Bronx area. It doesn't look as if there's any life, just abandoned buildings. She's wearing a very short, low-cut dress and her breasts are falling out. Two cops are sitting a car, making comments about her. She walks over and flirts with them, leans into the car, pulls a gun out of her bag and empties it, leaving them dead with bullet holes in their faces. Then the camera pulls back. That's just the first minute of the film: "a typical morning in the South Bronx."

So in organizing, we first read the book that the film was based on. Then we got a copy of the first version of the screenplay and did an analysis in terms of characterizations and themes. Then we called for a meeting with the film's producers. People still have the idea that the makers of these films are creative, freaked-out artists behind a camera doing their thing. That's not what's happening. It is corporate America making these films, deciding which ones will be financed and which will not. In this case the film was financed by Time Inc., which also owns *Time* magazine, *Fortune, Life, Sports Illustrated, Discover,* Home Box Office, Inland Container Corp. and Temple Industries. Interestingly, *Fort Apache* was the beginning of Time Inc.'s entry into production; their idea was to produce their own films, show them in theaters, then vertically integrate them into their HBO operation.

But our immediate concern in the Puerto Rican community was that this film, built on a long list of negative stereotypes, was a visual reinforcement of the attack on the inner cities now occurring: an attack on the past gains of the Civil Rights movement and on affirmative action. For example, in the film Paul Newman's position (and remember, he's the liberal) is that nothing can be done with the South Bronx but to bulldoze it into the river. There have been other films that we've considered racist, but we felt that, given the kinds of things that were happening in our community at the time, this film represented an ideological reinforcement of the physical reality that we are struggling with: denial of health care, rising police brutality, lack of housing, unemployment etc. The film raised some of these issues—negatively. One example: In the film heroin is channelled through hospitals in the South Bronx, and doctors and nurses within those hospitals are portrayed as conduits for the heroin to the drug pushers in

(continued on page 26)



David Keller

Coming Up Slowly: Exhibition Alternatives

Beyond blaxploitation, black filmmakers work to build audiences for all sorts of films: shorts, documentaries, art pieces & fiction. Also, a view of the "Color" controversy.

DENISE OLIVER

Mention black independent film a few years ago and most people wouldn't know what you meant. The only concept of black movies were the Hollywood ones that were also exported to places like Senegal: *Shaft, Scream Blacula Scream* and other "blaxploitation" flicks. We consider the first major black independent film to have been *Sweet Sweetback's Baadasss Song,* because of the way it was independently financed and distributed. It made enough money for Hollywood to take notice. The studios were going bankrupt, and saw a way out. That was the start of the black exploitation period: lots of low-budget garbage films that put the studios back on their feet.

Then they found out demographically that they could get black people to go to the movies without any blacks in the films. *The Exorcist* and *The Omen* would attract large numbers of black people and bring in that extra money. So now we have black kids, when they're not playing video games on 42nd Street, going in to see *The Empire Strikes Back,* with Billy Dee Williams thrown in as a bonus.

So the majority of people in our community thought that black movies meant blaxploitation films, because they saw black faces; whether the images were negative, positive or realistic wasn't the point. That was simply the only place you could see black faces. Those films gave people in the rest of the world an impression of what was happening with blacks in America. This was during the Sixties: On the one hand, you have a major political movement for black self-determination and social change—in short, a revolution going on in this country. On the other hand, the mass media images fed to black people around the world, and to us right here at home, showed people with big cars and lots of diamond rings doing real good selling dope in the community, or standing out on the streetcorners selling their bodies. This created a contradiction in people's heads, because those images weren't (and still aren't) controlled by ourselves. Obviously, we control very few radio stations and zero television stations. The last figure I saw for movie theatres was that five are owned by black people in the US, and they show garbage like all the others. Name me a black-owned movie theatre in Harlem or Bedford-Stuyvesant! They don't exist.

What were our options? You could get a church basement or block off a street to show our kinds of films, even though people didn't even know those films existed. Even if we'd known they existed, there was no place to show them. The Black Filmmaker Foundation was started with the realization that there were films made by black folks that presented a very different set of images than those made by the major Hollywood studios. They were sitting, for the most part, on people's shelves or in their closets, because there was nothing anyone could do with them. People were attempting to distribute their works individually. Some were a little more successful than others, but there was no infrastructure, no developed mechanism to do this on a systematic basis.

Every once in a while, one would slip through the cracks. Warrington Hudlin was one of these. When he founded the Black Filmmakers' Cooperative Distribution Service in 1978, he had done a very successful job of distributing his own film, and thought his techniques could work for other people. The distribution co-op was formed using the combined resources of its members and the Foundation. Besides collectively promoting films, the Foundation provides support services to the filmmakers, to help them with the business aspects of independent production and to help them identify new sources of money.

TAKING IT TO THE STREETS

At first it was defined narrowly as representing films made by black Americans. The primary purpose was to get those films out to the black community as the primary audience. There were about 30 films in the first catalogue that were dragged out of people's basements, closets, and out of hock. The catalogue was sent to Black Studies programs, universities, churches and community organizations in the United States—with good results. Soon we started organizing exhibition series where the film *and* the filmmaker went to the community, to begin to demystify the process of filmmaking. Filmmaking obviously doesn't have to take 93 college degrees, $500,000 worth of equipment and a $5,000,000 budget. The filmmaker also has a responsibility to take criticism from the community, and to give it back again.

Every summer we do an exhibition series called *Dialogues for Black Filmmakers* where we take film into community sites—not the typical places you would expect to see films. We've gone to hospitals and discotheques —we figure that's where we'll find a lot of folks out dancing. We took them to a karate building up in the Bronx once. We put ads in the *Black American,* the *Amsterdam News, Big Red* and the *Village Voice,* but the biggest response we ever got was from a piece in the *New York Daily News.* We took a survey of all the people who attended the series and found out that the majority of them had seen the piece in the *News,* which makes a lot of sense: A lot of working-class folks want the sports section, the coupons and the lottery numbers.

We had to construct these alternative screening ventures because of the system. If you're advertising, you must have a theater and the money to rent it. Who is going to risk that for black independent film?

However, we also know that the most powerful medium for exposing film in this country is television. We're supposed to be allowed access to public television, but we all know who controls it. The system has institutionalized some extremely racist policies. I worked for two years in the Corporation for Public Broadcasting. It's not particularly interested in being supportive about the development of black television stations. They may let you run the odd radio station, but they won't let you in the TV ballpark, because TV is a more important control mechanism in this country, and public television stations aren't ready to accommodate the type of messages that certain black folks might want to start saying.

"COLOR" WARS

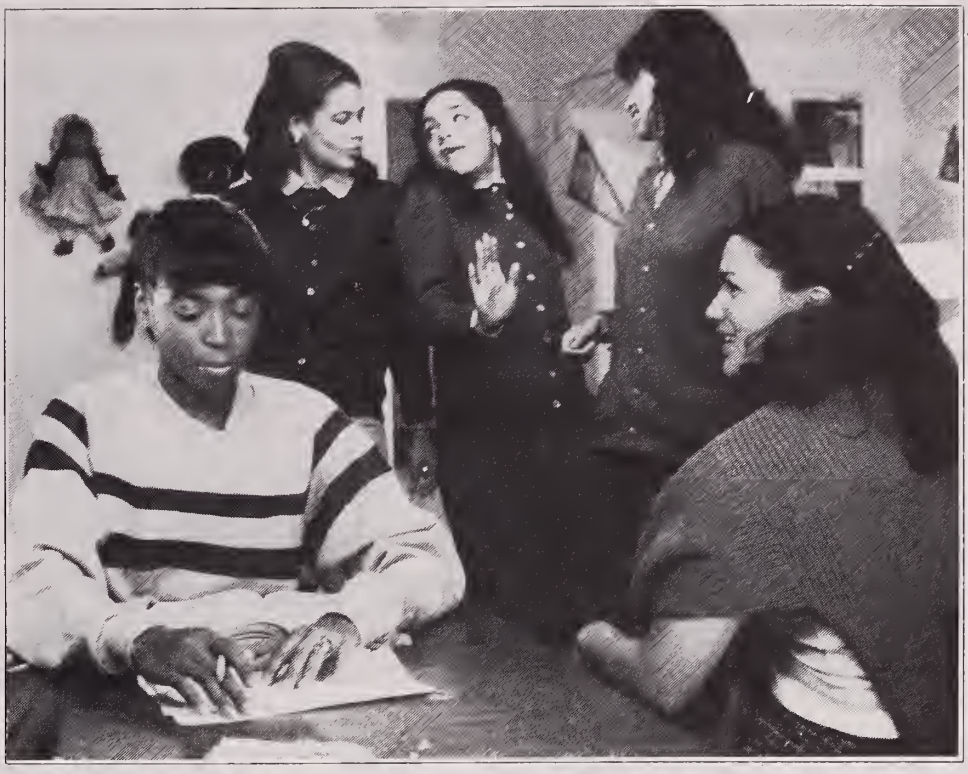
Take Channel 13 in New York. We've always complained that there are no black

people in decision-making programming positions there. Finally, WNET hired a black vice president, the Rev. H. Carl McCall. In 1982, I wrote a script for my a piece my husband, Warrington Hudlin, produced, called *Color,* which was about the conflicts between color, class and caste within the black community. I think these issues apply to the Puerto Rican community also, where the lighter your skin is, the straighter your hair and nose, the higher up you move. We produced it during an Artist-in-Residency at WNET. It was completed, approved and scheduled for a prime-time air date in November.

A Puerto Rican station board member thought *Color* was wonderful, and called McCall to tell him how Channel 13 does such great, provocative stuff. McCall took one look at it and was ready to throw up. *Color* was pulled off the air. He was so uncomfortable because it attacked the black middle class. It attacked all of these flights to the Coast and summer vacations on Cape Cod and all of the things that one is taught to respect, honor, revere and marry into, in order to move up in your own community. Ultimately, we were battling with a person from our own color group, someone whose particular political orientation and class position were different. We lost, and other black filmmakers have had similar experiences. [*Color* finally premiered on WNYC, New York's municipal Channel 31, in spring 1983—*Ed.*].

However, there's also UHF Channel 31, a municipal station which has never had much of a profile here because of its uptown competition. WNYC decided to redo itself and brought in a whole new staff, including Bob Gore, an old friend and a brother, to run the station. Gore decided to turn their prime-time programming (which used to be the *Fireman's Hour* and whatever) into something called the Black Cultural Service, and a primary component would be black film. The Black Filmmaker Foundation worked out a cooperative arrangement with WNYC: in exchange for office space, rent, telephones and services, BFF provides programming services to Channel 31. This has not just been for black independents' films; we have been able to increase the number of other kinds of independent films that they show as well.

WNYC is practically an aberration within the public system, however. The Black Filmmaker Foundation had a conference on black independent filmmakers almost two years ago, and Jose Rivera from CPB's Board of Directors attended. As probably the only activist on that Board (and someone I have a lot of respect for), he told us: "Look, I'm out there trying to wage struggle within this mess. I can't do it if I don't have support from you all. If I get letters, outraged letters and demands, then I can march in to the Board and say: 'I got a hundred letters from these angry producers who say they they don't like what's going on, and they're going to come in here and tear the building down if you don't do X, Y and Z.'" If he doesn't have anybody behind him, he'll be all alone in left field. You have to be conscious about funding and distribution, and about getting good people into positions of power. You really need somebody who can make a positive decision and introduce a different perspective, especially in the peer panel process.



Floyd Webb

Its concentration on class hierarchies within the black community based on skin tones made *Color* by Warrington Hudlin & Denise Oliver too hot to handle for NY's Ch. 13.

BROTHER, CAN YOU SPARE A GRAND?

For black filmmakers, funding is basically a patchwork quilt. In order to make even excruciatingly low-budget films, you have to go to 19 or 20 different sources. The average black indie probably makes one film every three or four years, because the rest of the time they're chasing after dollars. By the time you get enough money to shoot the film, the issue that was pressing at that moment is buried somewhere in the morgue of the newspaper.

In the near future, we're going to have to find other sources for major financing within our own communities. Whether we're going to have to bang down the doors of Parks' Sausages or other major businesses that make money, or whether we're going to have to convince folks like Sidney Poitier who have some money to start investing it back or whatever, we need to start building options. We don't know what the implications of the budget cuts to the National Endowment for the Arts will be, or what's going to happen with the NY State Council for the Arts. It's only recently that black filmmakers have gotten their foot in the door to even get those funds, and you know what happens when the door gets closed: The ones who got in last are the ones who go out first. At the same time, because of certain kinds of pressures that have been brought to bear by various organizations, many funding bodies that didn't fund black work in the past are beginning to do so now. In addition, a lot of filmmakers are spending more time in Europe looking for co-production money there.

One important recent development is the emergence of black women filmmakers. A few years ago there weren't very many, but I'm very pleased to be able to say that all of a sudden there are lots. I recently counted about twenty women independents. In fact, of the black students in the undergraduate film class at UCLA, all are women except one. Most women deal with survival, or women's issues from a black perspective.

We often find that people expect each film to be the end-all and be-all—answering all the questions, taking all the positions and capturing the total situation of black folks in America. Obviously, that's impossible. We need hundreds and hundreds of films that deal with history, with the present and with the future. The trouble is: we don't have hundreds of filmmakers, and we don't have the hundreds of thousands of dollars it would take to make those hundreds of films.

In the long run, I'm not talking about us organizing just to get more black films. We should actively fight to develop a more humane society where it won't be necessary to have something called the Black Filmmaker Foundation. It's absurd that we have to have this "special interest" focus; we don't only want to talk about black films. We might want to talk about other films and other areas, but right now we can't afford the luxury of doing it. ■

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First Steps to Develop Latino Alternatives

LILLIAN JIMENEZ

How have the media been used in this country to keep Third World people colonized? The first step in answering that question is to examine the ways in which we see ourselves, the ways that we identify, not just with our own culture or people, but with the dominant society. If I straightened my hair, I'd have an "in" because I'd become more palatable to more people. It would mean freer access to jobs; my possibilities would be far less limited (unless my accent seeped through). When Third World people begin to mimic the dominant society, we begin to enslave ourselves. As independent producers, we're supposedly a part of the media industry in this country, but the degree to which we identify ourselves with other Third World people is pretty minimal at this point.

Part of the idea of constructing alternatives is that when we create media, we're rejecting the industry mind-set which suggests that if we succeed we can make it out of our class, our ghetto and our cultural mind frameworks. That industry role model doesn't really work, of course; it simply perpetuates this individualistic, upwardly-mobile myth that we can in fact "make it."

Organizations across the country like Visual Communications in California, Asian CineVision in New York, Cineaction in San Francisco, Third World Newsreel, the Black Filmmaker Foundation, the Chicano Coalition and Latino TV Broadcasting are important models, but they're really not enough. There's cable, there are the new technologies. We need to think about how we can replicate the strengths of existing structures when we begin to develop other models on a much higher level.

We also need to be self-critical. For a long time people saw *AIVF,* the organization that represents producers, as this monolithic white male structure that they had to break into. Racism is not something you can eliminate just by working with somebody. I learned through experience that you look tactically for your allies, you start working with them, and then the real internal struggles start. Having theoretical discussions is wonderful, and it can set parameters that we need as reference points, but if you don't get in there and dirty your hands a little bit, then it doesn't work. The practical realities of who's going to do the filmmaking, who's going to do the camera work and who's ultimately going to shape the images can't be theorized.

CLASS & COLOR TENSIONS

I was criticized a great deal for working with *AIVF.* People were saying: "We need to set up our own structures; we need to work by ourselves; we don't need white folks; we need to break that dependency." I've always maintained that we need to look at how we can work with white people, especially people who are outside of our class, educating them and being educated also. I worked on a film with two North American middle-class whites, *What Could You Do with a Nickel?,* concerning black housekeepers from the South Bronx organizing a union. I come from a working-class background, and working with these two people, collaboratively developing images of women beginning to take destiny into their own hands, was immensely difficult. We weren't having theoretical discussions on how racism manifests itself in the media: we were sitting in the editing room looking at our rushes. My co-producers sometimes misinterpreted what some of the subjects were saying, and I tried to reinterpret it for them. The struggle was intense, and I constantly wanted to leave. I stuck it out because I had a responsibility to continue the project and the co-producers were open to my criticisms. I also felt that it was a process that I, as a Puerto Rican person, had to go through.

At this point, we can't depend on the government. There may have been several liberal thinkers in decision-making roles in recent memory, who stressed the need to develop a somewhat pluralistic society, but they're gone now. How are the resources from our own communities going to be mobilized, so we can develop adequate distribution, promotion and production of our own work? As Third World people we have to combat racism at all levels and provide leadership for other people, because we're the ones who know the reality of racism on a daily basis.

At one point El Museo del Barrio in East Harlem had grandiose schemes for jumping on the low-power TV bandwagon by providing bilingual community programming for the area. We gathered together every possible film and videomaker and started to raise funds. Then we found out low power was impossible there because the airwaves were already jam-packed with the signals of CBS, ABC and so on. However, even that little interaction forced the community to realize that it was way behind other localities in media. Outside of the Native American community, the Latino community at this point has the least access. We began to think about how we could promote our own Latino producers, regardless of their class or their status as independents. We organized a festival in 1981 which was fairly primitive, but it brought together a lot of material from across the country. For the second year, we were able to publish a very slick little program that we disseminated around the country. We realized that we didn't know what audience the festival would attract: Would we get the regular arts constituency, or would we talk to our own community? We need to learn from the Black Filmmaker Foundation and develop a whole exhibition program that goes to the Pentecostal churches, the social clubs and community organizations and start to pull in some of those community people. My mother is a prime example. My sister went to the festival every day, and said, "C'mon Ma, why don't you come down? It's all Latino, and it's in Spanish." Ma said, "Oh no, I can't go to that, that's not for me." I've been working in media since 1975, but a non-theatrical setting is still totally alien to her, either as entertainment, leisure or education. She sits from 4:30 to 9:30 at night watching her soap operas, novellas, crying and weeping and wishing and aspiring and identifying with everything that goes on there, and the novellas still have Latinos dressing in blackface.

In programming the Latino Film and Video Festival our selection panel viewed work that was extremely sexist and racist, including portrayals of women as suffering martyrs and chaste virgins. There was a very intense struggle around what pieces to show and promote, which artists would be pushed into the limelight. Essentially, we were choosing representative film and videomakers from our community, and we knew that several were anti-progressive, though they were technically competent. In different circumstances we would not be in the same room together, because their politics and roles as artists conflict with mine. Yet when it comes down to promoting Latino film and video, I have to include them because those people work in the community and everybody knows that they're there. I'll do that, but at the same time I'm going to try as hard as hell not to have that person be prominent. I'm probably killing myself by saying that, but that's my political agenda.

Finally, how are we going to get people like my mother to go into an institution like El Museo, which has its own audience of working-class people? We have to start identifying those business people in our community who have some access to money, and get them involved in the process of production and distribution. We have to produce media that breaks down those stereotypical self-images. When I say "we" I don't just mean my mother and other working-class people; people like me aren't any more immune to those images than anyone else. Our ethnic/class origins make us just as colonized as the very people we want to "liberate." Real liberation comes from our own struggle: breaking down those images for ourselves, then sharing these mechanisms we've used so that other people can do it. Finally, I think that everybody, not just Third World people, has a responsibility to work towards creating alternatives, developing leadership, struggling against racism. We should advance not just Third World media, but media that speaks about liberating all people. ■

Veiled Video: Shooting in the Sahara

KATHLEEN HULSER



Drawing from "The Children of the Polisario"

Djamila Olivesi is a North African filmmaker, writer and poet who was raised in Morocco and Algeria. In addition to her current work on scripts for Argentinian exile Fernando Solanas and Angolan Sara Maldoror, she has recently published a volume of poetry and continues to support herself as a freelance journalist concentrating on political topics.

In May she attended the Third World Cinema Conference with a print of her 16mm film, *The Children of the Polisario,* a short animated work which won first prize at the 1981 International Women's Festival (Les Gemeaux) in Paris. The film, constructed from drawings by Polisario children set to a poetic ballad by Olivesi, gives a kids'-eye view of their cosmos from camel caravans to the onslaught of King Hassan's planes. The war between the King of Morocco and the Saharawi, the indigenous inhabitants of the disputed territory in the former Spanish Sahara desert, is an ominous and omnipresent reality for the children, some of whom have known little but the war and life in refugee camps.

A total newcomer to video, Olivesi not only taught herself on the job; she also recruited soundpersons and production assistants from the inhabitants of the refugee camps who were watching her shoot. The resulting hours of videotape are currently stockpiled in Paris, awaiting the collection of more recent material, so that Olivesi can put the updated versions into circulation.

The Children of the Polisario exists in both a French and an Arabic version, and has been shown on Algerian TV. In the course of our conversation the filmmaker pointed out that there are still very few possibilities for distributing Third World films, even in the countries where they are produced. As usual, this situation is largely attributable to the distribution stranglehold the West exercises. Ending on a note of hope, Olivesi added that through the efforts of such cinephiles as Boujmaa Kareche of the Cinematheque Nationale in Algiers, films of social, political and historical importance do make the rounds of a small but enthusiastic Cine-Club 16mm circuit in Algeria.

DJAMILA OLIVESI: When I went to the Sahara in the west of Algeria to videotape, I had never touched video in my life, and never studied film. My first contact with decks and cameras was in the refugee camps of the Polisario. The machines —the usual ½" black-and-white—came from people in Paris, to whom I had quite simply said, "You must trust me to do this work. It's important to go there."

The main purpose of these videotapes was as a means of communication between camps which are far-flung and have little contact with one another. I arrived with a little monitor, plugged it into the motor of a truck and showed people what I was taping. There is no TV there whatsoever; most of the people had never even seen a photograph before. So it was extraordinary, it was like an explosion when they saw themselves for the first time. They had simultaneously a reaction of fear of this new magic and a feeling of discovery, of being validated through this representation of themselves in action.

Of course, I had arrived from the exterior, from a totally different *milieu*, but I was very respectful of their traditions and carefully followed their wishes. I worked wearing a veil from head to foot —something which is far from easy, considering the length and width of a veil. I often caught my toe in it, at which point either the veil would fall off or I would drop the camera. What should be the priority when you trip on your veil? Should you grab it so you don't show your hair, or protect the equipment? As a result of these little practical dilemmas, there were certainly times when I shocked some of the older people, and I sometimes performed colossal gymnastic feats. Finally, the problem was solved by knotting the veil so it wouldn't float around and get in my way. And I walked in tiny mincing steps, like a Japanese woman. But I made do, since this was a necessary burden. Otherwise I would have been too foreign to fit in.

KATHLEEN HULSER: What did you focus on when you were taping at the Tindouf refugee camp?

DO: Naturally the women's situation loomed prominently, because the bulk of the residents were women. It was they who organized life in the camps, since the normal social structures had been completely ruined. The Saharawi women are very dynamic, determined and courageous. You would be amazed at the initiatives they take; it really is a revolutionary transformation. In contemporary North African society this is happening generally: there is an evolution towards liberation which is expressed in terms of practical initiatives. And I think the women of the Saharawi are examples of this evolution—a truly astonishing advance in a short period of time.

KH: What is the situation for women in Arab filmmaking—particularly in Algeria, since it's a socialist country?

DO: We are coming out of darkness, we are really coming from the night. The night was so dark that when you come out the sunlight is too strong; you withdraw and blink. That is our situation. Algeria is a country which has implemented, in a politically mature manner, the maximum number of steps for the promotion of women—the largest number of government posts for women and so on. But there's such inertia, the traditional mentality is so strong. After having played a big part during the Revolution, women were asked to return home—a step backwards. Now women are starting to move again, to take positions and demand change. There are a few women, for example, who work in cinema and television. But there are no women TV reporters; just women in lower positions. We call them "trunk women" because you only see them sitting at the desk. But then, this is not that much different from the women's media position in France.

KH: As a filmmaker and a feminist, is there anything in particular you would like to say to an American audience?

DO: Yes. It's time to forge an alliance based on mutual respect: time for Western women to stop giving us lessons; time for curiosity, so we come to know each other: First World, Third World. We don't have the same strategies; that's not possible. But it's time for openness, so Western women don't reject what they don't know on the pretext of "radicalness." Speaking of alliances, do you think *Children of the Polisario* would be accepted by the American public?

KH: Yes. The innocence of the children's point of view would make it accessible to a wider public than the usual "political" film.

DO: I don't want to speak to those who already believe, and I'm against demagogic terminology. I always think it pointless to battle for your life, if your battle has no life. Words, images must have a life. ■

Third World Cinema Conference

Ambitious NY gathering brings together international group to discuss politics, aesthetics, funding, distribution, mutual cooperation & much, much more.

SUSAN LINFIELD

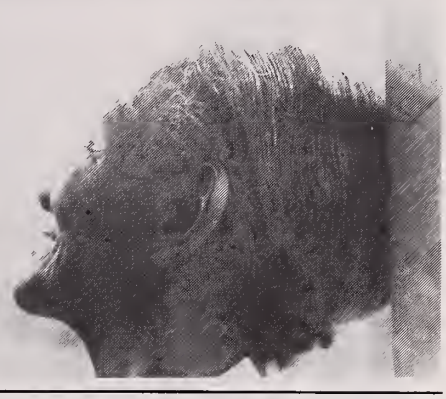
The Third World Cinema Conference, held in New York City from April 27 to May 1, was an ambitious affair in its range of participants and scope of topics. Organized in part by the Hunter College Department of Communications and Third World Newsreel, it addressed the history, production, distribution, exhibition, politics and aesthetics of the film industries serving the vast majority of the world's population. Among the participants were filmmakers, teachers, students, political scientists, critics, curators, exhibitors and administrators from Asia, Africa, Latin America, the Middle East and Third World communities in the United States.

The conference's salient problem was that it never successfully grappled with what exactly a Third World cinema is, given the vast range of ideologies, levels of development, populations, political structures and histories in these nations. How does one compare Cuba's socialist, documentary-oriented film industry with Hong Kong's, which is unsubsidized, rabidly commercial and heavily oriented towards sex-and-violence films? Or India (population 651 million), which in 1979 produced 714 features, with Vietnam (pop. 52 million), which in the same year year produced 15? In practice, these divergent situations meant that panelists sometimes addressed questions from such radically different perspectives that little interaction was possible. The aesthetics panel, for instance, included Fernando Solanas, an Argentinian filmmaker (now in exile) whose portrait of urban guerrillas in *Hour of the Furnaces* is revered throughout Latin America as a prime example of "militant cinema," and Filipino filmmaker Kidlat Tahimik (*Perfumed Nightmare*), who described his aesthetic as "cosmic."

Several questions vital to both white and Third World filmmakers were nonetheless raised, chiefly the aesthetics of Third World films, the relationship between Third World filmmakers and their audiences, and the responsibility, or function, of a Third World cinema.

"Not all films made by colored people are [part of] Third World cinema," said Haile Gerima, an Ethiopian filmmaker now living in Washington, DC. Yet many of the panel participants stressed what they saw as the necessity of breaking the Western (mainly Hollywood) influence on film aesthetics as an important aspect of developing an autonomous political consciousness among Third World audiences. A chief exponent of this view was, in fact, Gerima, who is best known for his films *Harvest: 3000 Years, Bush Mama* and *Ashes and Embers*. "The very denouncing of those [Western] images is a step towards developing a Third World cinema," Gerima said. "I'm very happy whenever an American audience calls me 'primitive': they're confronted with a new culture. White people don't usually appear in my films; with the little amount of money I have, it's my grandmother who occupies the screen." He cautioned that, in terms of consumption of Western-produced culture, "the number-1 perpetrators of Western civilization at this point are Third World people themselves. Most people would rather see *Star Wars* than their grandmother's image."

"The number-1 perpetrators of Western civilization at this point are Third World people themselves. Most people would rather see Star Wars than their grandmother's image."



From Haile Gerima's "Ashes & Embers"

AESTHETICS OF URGENCY

Other filmmakers supported a critique of Western depictions as an important step in Third World struggles. Lourdes Portillo, a Chicana filmmaker, spoke of the necessity of "rejecting anything that has colonized us." Diego de la Texera (*El Salvador: The People Will Win*), a Puerto Rican who makes his films outside the US, said that no people can win an anti-imperialist struggle without a knowledge of their own history, and that the uncovering of this history must be a Third World filmmaker's priority. "All our heroes, and our history of struggle, are buried down within a lot of white trash," he said. Extending this further, Algerian filmmaker Djamila Olivesi [see facing page] spoke of the "aesthetics of urgency" developed by the Saharawi people in their war against (US-armed) Morocco. Olivesi said that the Saharawi developed a need to create a history composed of words and images to complement "the history they were already writing with Kalishnikovs [Soviet-manufactured rifles—*Ed.*]."

However, the contradictions that can accompany uncritical concentration on one's native culture—which may be based partially on feudal, patriarchal and/or racist values and traditions—were not explored. It should also be noted that those countries which are often regarded by other Third World nations as among the most staunchly anti-imperialist are not necessarily averse to incorporating Hollywood techniques or to showing Hollywood films. For instance, *The Godfather* was a big hit in Cuba. And anyone who has seen a number of recent Cuban documentaries knows that, although filmmakers there have developed a distinctive "Cuban style," they don't hesitate to use what are often regarded as "Hollywood effects," such as lushly romantic music and quick intercutting.

A major point of concern for many at the conference was the relationship between filmmakers and their audiences. Some producers lamented what they saw as a large gap between themselves and their people. Mrinal Sen (*The Case Is Closed*) described the "crisis" of Indian cinema: Although India has a large indigenous film industry, serious films depicting social reality are unpopular,









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and "80% of the productions are indisputably bad." Heiny Srour (*The Hour of Liberation*), a Lebanese filmmaker now living in France, spoke of her artistic isolation and political impotence. "Sometimes I think I am going mad from the solitude," she said. "Our neo-colonial rulers won't let our people see our films, and if they do, the people don't want to see them." From the floor, one participant critized the conference's filmmakers for reaching middle-class intellectuals rather than working-class and poor people, especially in the United States. "You're directing your work at the wrong audience," she charged. "I'm dreadfully frightened that *my* children won't have access to your work." Haile Gerima urged Third World filmmakers to work harder and more imaginatively to build audiences for their independently produced films.

INFLUENCE OF POLITICAL CONTENT

The audience/filmmaker relation is largely determined by the political context in which a filmmaker works—a point insufficiently analyzed at the conference. For instance, Jorge Fraga, director of production at ICAIC (the Cuban Film Institute), told me that ICAIC films have "enormous credit with the [Cuban] public: people go to our films *because* they are Cuban. Before the revolution, it was the opposite situation. There has been a 180° change." Similarly, an Argentinian participant postulated from the floor that film itself can't effect change, but can influence people only in the context of a political struggle. She explained that *Hour of the Furnaces* was shown clandestinely for years in Argentina and used "as a real political tool" *because* there was a strong anti-fascist movement there. "Heiny Srour's films will never reach her people unless her people are organized," she said.

Among the conference panelists who most squarely faced the question of the political function of Third World cinema was Julia Lesage, a co-editor of *Jump Cut* magazine. Lesage criticized the conference for not considering the politics of Third World cinema seriously enough, and urged participants to orient themselves towards a consideration of "militant cinema" which "teaches us structures and shows us contradictions." The structures we need to learn, she said, were those of "how to conduct a struggle, how to organize." In this context she criticized Glenn Silber and Barry Brown's *The War at Home* as a film which showed us a struggle but taught us little about how to conduct one. As for contradictions, she urged radical filmmakers "to show and embrace them. This is the point at which many militant filmmakers step back. But we need to learn how to conduct a successful struggle with conflicting tendencies." As a positive example she cited the late Cuban director Sara Gomez' *One Way or Another*. Without such contradictions, Lesage warned, our films are simply "slide shows."

Interestingly, Lesage herself has made—and presented at the conference—her own literal slide show, a complex composite portrait of women in Nicaragua with an accompanying sound track of tape-recorded interviews. Among those represented were housewives, lesbians, workers, peasants, prostitutes, urban professionals and students. However, Lesage did not seem to acknowledge a structural contradiction inherent in her work which emerged in the discussion following the screening: the fact that the faces on the screen had no direct correlation with the voices on the sound track.

WOMEN: DIRECTORS, FEMINISTS, ARTISTS

Women filmmakers at the conference seemed eager to discuss the conflicting tendencies they must face and embrace: that of being a woman in an overwhelmingly male profession, a feminist in a society both patriarchal from within and colonized from without, an intellectual among workers, an artist in an underdeveloped country. Nancy Tong of Asian Cine-Vision spoke of the impossibility of women directors in Hong Kong making films which truly express women's concerns until a feminist movement emerges there. Helena Solberg-Ladd (*From the Ashes: Nicaragua Today*) discussed the "colonized minds" of the teenage prostitutes in her film *Simplemente Jenny* who, "despite the incredible violence of their lives, still dreamed of marriage to a 'good man' someday." Solberg-Ladd also discussed her struggle to critique and overcome her own privileged class background through her films. Djamila Olivesi spoke of the problems of being a woman filmmaker "in a world where women are covered with veils," but warned against wholesale rejection of male crews and filmmakers. "Under our conditions, we have to work with men, even if sometimes we're insulted, even if it's difficult, because our struggle is the same, especially in regard to production and distribution." And Heiny Srour spoke of her struggle to be respected as an artist in a world where a woman filmmaker is regarded by many as akin to a prostitute. She recounted a conversation with a man whom she described as a "Latin American Marxist feminist" who told her, "'Oh, I like your film very much, it was made with balls.' And I said, 'No, it was made with a uterus, but I can't show you.'"

A final note: The relationship which has developed between white "radicals" in this country and Third World filmmakers (whether here or abroad) was criticized by several of the conference participants. Christine Choy of Third World Newsreel praised "the many excellent films about Third World people that have been made by white independents," but said that this was "not enough. It is also important for them [white filmmakers] to share their skills and knowledge with those people [about whom they make films]. How many white independents have thought of doing that?" Gerima criticized what he called "the very exploitative, most unjust relationship," which exists between the white Left and Third World filmmakers. He charged that most "progressive" groups in the US and Europe show the works of Third World filmmakers for free. "While you applaud their films, the filmmakers are literally starving," he said. "The Left has to be organized to be accountable."

Gerima scored a telling point, since filmmakers were not paid for the use of their films at the two day-long screening marathons held as conference sidebars. In addition, the screenings were inadequately and inaccurately publicized, which produced a sense of confusion rather than anticipation regarding the films. And the fact that no screenings were held in direct conjunction with the two aesthetics panels contributed to a certain abstract quality in the discussions: Most people in the audience had simply never seen the films in question.

Despite the conference's shortcomings, the issues it raised deserve and demand more serious attention and action. After two years of planning and work, the existence of the conference itself can be seen as a significant success. Jorge Fraga told me, "The conference is poorly organized and provincial. But just the fact that Third World cinema is being discussed *here,* in the heart of the empire, is very important." ■

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New World Information Order Calls for International Pluralism

DOUDOU DIENE

Back in the 1970s, when discussion of the global imbalance in information began to concern the United Nations, Doudou Diene was a delegate from Senegal to UNESCO. Since then, the involvement of UNESCO in redressing some of these information inequities has mushroomed. During the current World Telecommunications Year, UNESCO is helping to establish three regional press services—the Pan-African News Agency, the Latin American Feature Service and the Asian and Pacific News Agency—as well as aiding journalism schools on several continents. Diene, who is currently head of UNESCO, opened his remarks at FIVF aptly by noting that he "may have a problem of communication with you because my country was not colonized by English-speaking people, so my English is not perfect. I would prefer to speak in my native African language Wolof, or at least in French, but..."

We have been accused of many things in UNESCO, and we often feel the New World Information Order issue has been distorted on purpose. There are really two basic ideas behind this issue. One is a principle inscribed in the Declaration of Human Rights: the right to communicate. UNESCO believes that it is our mandate to help countries and people exercise this right to communicate. The right to communicate means the right to be informed, but it means also the right *to inform*, and we would like this right to be exercised at the national and international level.

But more important is the New World Information Order's stress on pluralism and diversity, which is never mentioned in the press. We in UNESCO think that there is no pluralism at the international level. This concept of pluralism gives us a new understanding of freedom of the press and freedom of expression. In fact, we consider that the best guarantee of freedom of the press and freedom of expression is through pluralism of sources and expression. If you accept this idea, you immediately see that the main threat to freedom of the press or to any democratic process is not, as many newspapers have said during the past years, the role of governments, which we have been accused of promoting, but rather the concentration of power in the field of information and communication. Concentration of power or monopoly of information and communication, either from the government or from the private sector, is against freedom of the press and democratic pluralism.

Through this concept of pluralism, UNESCO is strongly promoting the right to communicate. We have adopted, after six years of intense and very controversial debate, what was called the Declaration on Mass Communication. This international instrument is not mandatory or binding but is a document of principles, to promote the right to communicate and access to communication infrastructures. This means not only receiving news, but also imparting news. It includes principles which can be utilized by minority groups and all those who don't have the chance to express themselves.

The best definition of the new order is the title of the MacBride report: *Many Voices in One World*. When the developing countries started the debate, our basic point was that the international information and communication situation was unjust. We asked UNESCO to start a process of correcting the imbalance in the flow of information between the North and the South. Some countries reacted by charging that this is a threat to freedom of the press, or by saying, "You are promoting the role of governments." They also said that the situation was fine as it was. But when we brought statistics and figures to show otherwise, and continued the discussion in UNESCO and here at the United Nations, they agreed that there are some problems.

The New World Information Order has been covered very controversially in the West because it has been perceived as an East/West ideological issue. UNESCO is not trying to establish any international code, as many people believe. We don't think that is possible. If one day a code of conduct is necessary, it is up to the professional communicators to draft their own code (as recommended by the MacBride Commission). We would like to help developing countries have their own infrastructures in the field of information and communications. Thus, one aspect of our program is the establishment of news agencies in all regions of the Third World, so that one day news will come from Third World news agencies in addition to the usual AP, UPI and Reuters dispatches. Also, we need to establish schools of journalism in Third World countries and regions, and to provide fellowships to Third World journalists to be trained in the Third World, the US, in Europe, in the Soviet Union and in China.

SIGGRAPH '83, the annual convention of the Association of Computing Machinery's Special Interest Group on Computer Graphics, will be held in Detroit July 25-29, not in June as erroneously noted in the March *Independent*. They sponsor an Art, Video and Film Show. For more information contact: Doris Kochanek, National Film Board of Canada, (514) 333-3434.

The basic problem for developing countries is to know how communication infrastructures can contribute to the economic and social development processes. For example: in my country, Senegal, we can use radio to speak to mothers living in remote areas of the country, to explain how to boil milk before feeding their babies. To take another illustration: in the past we had to use a telephone routed through France to speak to people living in Mali, which is just north of Senegal. This is the kind of situation we would like to correct.

Switch on a TV in Senegal and you will see *Kojak* or *Dallas*. We have nothing against those programs, but one day we would like you to see on CBS or NBC a film from Senegal or Zimbabwe or Chile. It's necessary to establish a balance between modern communication and traditional interpersonal communication. Many have realized that more mass communication infrastructures in a given country mean less interpersonal communication. We think that the imbalance between modern mass communication and traditional interpersonal communication may be something mortal for societies. I have been living in the United States for four years now; I lived in Paris for ten years. But what I have seen is that people communicate more in my country, Senegal, than they communicate in Europe or the United States. It is not a criticism: it is just a fact. ■

A Brazilian Example Of One-Way Info Flow

ROBERT STAM

Brazil and the US are similar in several respects: Both have huge populations, a similar ethnic mix, a large black population. Yet Brazilians know an awful lot about the US and we know very little about Brazil. I can always follow what's happening in the US when I'm in Brazil: Every day the major newspapers have news from North America. When I come back to the US I'm not disoriented; I basically know what's happened here, politically and economically. The reverse is not true. Sometimes you can go for weeks or months without any information in the US press about Brazil. So you get the impression that nothing is happening there. But obviously things happen all the time; the political and economic situation changes at every moment.

In every area you find this lack of reciprocity: Brazilians are fed First World images and we in the First World do not have reciprocal information about the Third World. I remember, for instance, a *Mary Tyler Moore* show where Ted Baxter was going to Brazil, and he was studying *Spanish* for his trip. Here's a country of 130 million people in the same hemisphere, and we don't even know what language it speaks! It's as if a European country made a film which promoted the idea that Americans speak German.

Exhibitors in Brazil find it much cheaper to rent an American film than a Brazilian film. This is part of the whole process called "dumping." The physical condition of Brazilian theaters is dictated by cultural colonialism: Their sound systems are very bad because they're so used to exhibiting foreign films with subtitles, where the sound doesn't matter. A big-budget Brazilian film costs about $200,000, which here might pay for an educational short. These films compete against American features that sometimes cost 10 to 35 million dollars. These blockbusters really come pre-advertised; you've already heard about *Jaws* or *Saturday Night Fever,* because they're world media events. So one of the strategies of Brazilian filmmakers has been to parody American films and thus attract an audience. There was one called *Ping Mong,* a parody of Dino de Laurentiis' *King Kong,* and one modeled on *Jaws* called *Bacalao* (*Codfish*). These aren't politicized directors; they're just people trying to make a buck.

Television in Sao Paolo on a typical evening offers a choice of three or four Hollywood films. In 1975, 3500 films were shown on television in Rio de Janeiro; only 6 were Brazilian. Yet Brazil produces 100 features a year, so it's not for lack of product. It's just much easier for a Brazilian station to buy or rent *Charlie's Angels* than to produce its own program. So *Kojak* is dubbed into Portuguese—which gives a very odd effect, because the linguistic codes of Portuguese don't really go with what's on the the screen. You see these hard manners while hearing this warm affectionate language; there's a great distance between the image and the sounds.

I don't think you can distinguish the physical products from the cultural products that are sent from the First World to the Third World. It's part of the neocolonial continuum. ■

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(continued from page 15)

the street. Perhaps those of us who live in New York City know that's really ridiculous, but in places outside the City that is not immediately apparent as a ridiculous concept. When it comes time to close hospitals in Harlem and the South Bronx, those images and messages will stay in people's minds. Whether they remember what the movie was about or not, it'll become much easier to gain public sympathy for closing hospitals in ghettos.

NEGOTIATIONS GO NOWHERE

So our initial request to the producers was that they postpone filming for one month and circulate the script among different community and church groups, giving people in the community a chance for input. We considered this a logical demand, but at the same time we didn't expect that the producers would respect it. When they refused, we decided to attempt to stop the film—in the streets or in the theaters. One thing we learned about protesting against these kinds of films was that catching them before they start is better than waiting until they're in the theaters.

Time/Life sent a group of people to meet with us (which in and of itself was very interesting), and we taped the meeting because we didn't want them to be able to say afterwards that we had tried to extort money from them. They sent three people, two of whom were Time Inc. executives. One was a hardliner who pounded the table and said, "This is this." The other was a liberal Bobby Kennedy type: he looked like him, he dressed like him, he kept making the same gestures. He was the one who was saying, "Well, you have a point there, but you've got to see our point and we've got to reach a middle ground." Then they sent this ethnic type, an Italian guy who was involved in some angle of the financing (which we never exactly understood). He kept telling us that he was an ethnic and he grew up in the South Bronx and he understood exactly what we felt. He had a lot of Puerto Rican friends, and as a matter of fact he liked rice and beans better than he liked spaghetti. That was the level on which they were approaching us.

We understood that their strategy would be to try to discredit the activists. We expected to be red-baited, to be labeled as communists/terrorists/dissident elements and to be separated from the rest of the community. So we felt that the key to struggling against the film was to build a broad coalition inside the Puerto Rican community. That meant outreach to the sectors that we had not usually worked with: the Church, tenants' associations, elected officials, block associations, all kinds of people. We succeeded in building the broadest front that the South Bronx has seen in a long time. We let everybody know that any Puerto Rican who cooperated with the film would be considered an enemy of the community.

Of course, we knew that they would be able to buy people. They came into a neighborhood with 60% unemployment and offered jobs as extras paying $50 to $60 a day. There was a lot of serious discussion about this. We were angry at the people who took the jobs, but at the same time—if you hadn't worked in a year, would you take the job? The people they hired as extras didn't even know what the movie was about. The only thing that extras know is the scene they're in. They hired 200 people for a riot scene. People didn't know the context of the riot or the imagery of the film as a whole; all they knew was that they were getting paid $60 for one day to be in a riot and that was cool.

We tried to focus on Paul Newman for two reasons. First, we were trying to break a press blackout on the protests. Second, we felt that Newman symbolized a dangerous reality in America: liberals moving to the right. Many people who considered themselves liberals or who had been considered liberals have embraced messages that at one time were the property of the right wing. Liberal solutions have failed, and the Right is saying that we've really got to just let the police go and do it, and the liberals are saying, "I guess so." Obviously they're not going to look at economic and social relations in this society, because they're coming from a privileged situation.

WASTING "TIME"

We utilized a variety of tactics that included disruptions of the filming itself. This was difficult, because once they knew that we were really going to do it physically, we had tipped our hand. We're still analyzing whether or not we did it prematurely. Thirty of us surrounded the sound trucks as they were scouting out areas one night. There was one police car; it turned the corner and we grabbed the first car that was there without realizing that Newman was the driver. We started pounding on it and generally raising hell to show that we wouldn't allow them to film in our community. Then the police had to decide whether to arrest us or just get Newman out of the area. There were 30 of us and only two policemen, so they decided to get him out of the area. The next day the *New York Post* ran a headline: "Black and Puerto Rican Militants Throw Rocks and Bricks," which we hadn't done, although there was a debate about whether we should have. Later on some of our group said, "Well, we should have done it, because people were going to say that we did anyway." But those were tactical considerations.

At the same time we also launched a court suit—primarily, again, to break the press censorship against the movement. We filed a $1,000,000 group libel suit, arguing that Time/Life Films, David Susskind (the executive producer) and Paul Newman had libeled all the residents of the South Bronx. We were surprised that it got past the first judge. There is no legal precedent for a suit like that. But we knew it would get coverage, and it did.

We had a support demonstration outside the court while our lawyers were arguing the case. While we were demonstrating, about 75 black and Puerto Rican teenagers showed up carrying hand-written signs saying, "*Fort Apache* is good for the community," "Support *Fort Apache*," "We don't need any Communist propaganda in our community." We talked to some of them; they were all students from the Bronx who had been promised $15 an hour for three hours of protest. We sat with them, we showed them the script, and they gave statements to the press afterwards. They had been recruited by Time/Life Films—which didn't keep its promise to pay them. So we told them, "Are you looking for Time/Life? Well, there they are." They smacked the Time/Life representative in the head, they knocked off his hat, they chased him out of the building. But they were left downtown without any money, so we wound up paying their subway fare back up to the South Bronx. This was educational for our broad coalition. It indicated not only that the corporations have power up front, but that they're ready to use extra-legal tactics at any time. This type of action has always been utilized against opposition movements to discredit them.

We organized a national bureau, we did call-in protests, we tried to challenge them to debates on television—they always tried to avoid that. A lot of the time we did the debates by ourselves, with moderators playing devil's advocate. In the meantime, we were organizing within the community as much as possible. The producers made an attempt to gain public support with a screening for special groups, like poverty program workers and people connected to the City government. But we found out about the screening and were waiting as people went in to give them our analysis of the script. We were trying to prime people about what to look for in the film, because people tend to turn off their minds when the lights go out. Many of the people at the screening were middle-class Puerto Ricans with aspirations to become low-level politicians or whatever. We knew that this was the group they were going to try to set against us. But these people didn't want to be labeled as junkies, pimps and whores either. So they came out and said, "You're right. The film is bad." They took a stand. This meant that Time/Life Films was not able to find any Puerto Rican or black who was not on their payroll to support the film, which was a great victory.

Our position was that no theater would be able to show the film unless surrounded by police. We didn't think that we could stop every theater; we didn't think we had yet built a movement, nor did we think that the Puerto Rican community understood at this point the importance of fighting the media. We didn't think that the community was just going to turn out and say, "OK, we're not going to worry about rent, we're not going to worry about jobs, we're going to close down *Fort Apache*." We felt that we were on a beginning

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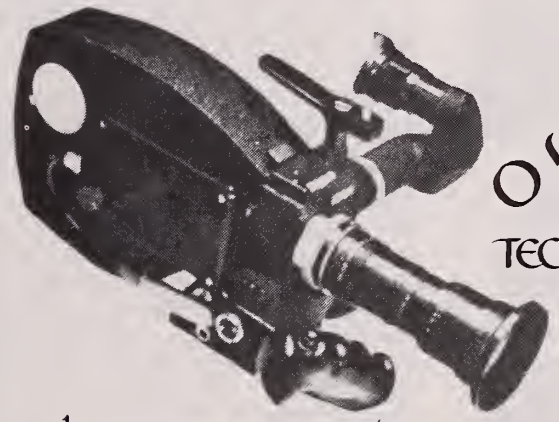
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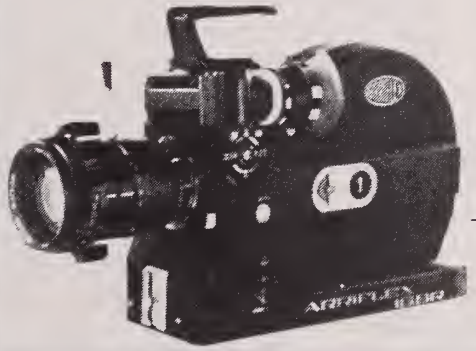
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level, and we didn't want to set our goals too high and then fail.

CINEMA CONSCIOUSNESS-RAISING

So we succeeded in closing down one theater, but then the Loews chain took it and decided to do a saturation opening in 100 theaters in the New York area at one time. That made it pretty much impossible for us. All we could do was focus on a couple of theaters. We chose the Orpheum on 86th Street and picketed for three days straight. We had ten protests that involved hundreds of people. We talked people off the line. We talked to people after they came out of the theater. In addition, there were protests in other cities, some of them very significant. A group of Chicano students in California agreed to conduct pickets in Hollywood itself on opening night. Demonstrations were also held in Rochester, Boston, Miami and Albuquerque. Two other cities in which protests were fairly successful were Philadelphia, where people physically closed the movie down the first night, and Jersey City, where the threat of protests closed it down for two weeks.

We also struggled with the question of a boomerang effect. The more publicity we gave the film, we feared, the more people were going to say, "I want to see this film and make up my own mind." Do we all have to see a racist film to decide it's racist? A lot of that has to do with individualism, and how art is looked at in America. You know: "*You* might not like it, but *I'll* like it."

In the Puerto Rican community we're trying to struggle for a community identity. We need people we can trust, and we know we can't believe any politicians. If we didn't protest, people would see it anyway, and we couldn't leave the issue open to them without comment. And a lot of people did not attend the movie because of the protests: some because they didn't want to cross the picket lines, others because they didn't want to give money to encourage racist filmmakers. *But the most important consequence was that for those who did go to see the movie, we changed the framework.* It was no longer just a movie. Now everyone who went to see it had to make a decision about whether what we were saying was correct or not. Having us there picketing established a whole different context.

There was an impact on the film industry itself. We know, for example, that WNET pulled back a documentary about cops fighting crime in the South Bronx because they were afraid of a *Fort Apache* backlash. When the producer of *Ragtime,* Dino de Laurentiis, filmed his scenes on the Lower East Side, he told *The New York Times* that the first thing he did was call a meeting with community groups because he didn't want a *Fort Apache* situation. We know that at Hollywood parties they told horror stories about being confronted by Puerto Ricans and blacks in the street, and how they spat on assistant producer Don Petrie, and how he needed a bodyguard to go to the bathroom while he was making the film. That has an impact on other filmmakers.

There was also an impact at the box office, although that was not our primary goal. The producers spent $20 million on this film: Paul Newman got paid $3 million, and they spent $7 million just on advertising. We thought the movie would be more of a financial success than it was; it did not do well at all outside of the urban areas. Its greatest market was Puerto Rican and black youth, which speaks to some of the responsibilities that we have in our own community. It was marketed on the basis of sex, violence and low-life characterizations. People in the Midwest don't want to pay five dollars to see black and Puerto Rican junkies killing white people. In Sweden 94,000 people went to see *Fort Apache.* That's a lot of people to get that image of Puerto Ricans and blacks, and of New York City. In Puerto Rico people said, "Is that really how Puerto Ricans live in the South Bronx?"

Variety said that "Time/Life Films went out of the movie-making business after *Fort Apache* and *Loving Couples* failed to perform well enough." We believe that the protest contributed to their going out of business, since it was a test run for them. But how do you determine whether your actions tipped the scale? We're not prepared to say that ours were the only factors involved, but we do know that the boycott was a contributing factor. There were other considerations too. The exhibitors don't want movies like this in their theaters because they don't want people writing on the bathroom walls, "Stop showing racist films." They don't want the danger of people slashing the theater's seats.

If we can't get respect, then we'll take fear. We would prefer it if our rights as a people were respected, but if the moviemakers and industry honchos can't respect those rights, then they should be afraid of us. There are a wide variety of tactics available to protest films, but it's really important to understand who it is you're fighting and what kind of power you face. And we have lots to do. ■

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AIVF would like to thank these companies for participating. Any other firms who wish to be included, please call (212) 473-3400.

Eye-Openers From a Progressive Bookshelf

PAT KEETON

Items on this list refer interested readers to additional material relevant to the issues raised by the "Reaction and Resistance" conference as presented in this special *Independent* issue. Many contain bibliographical or filmographical information.

—*Pat Keeton*

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MORE FESTIVALS

A Visit to Altermedia's Gay Affair

JOHN GREYSON

● GWM seeks sincere gay/les flms/tps for annual group affair. Digs 16mm & ¾", but ½" okay for kicks. Into h'vy feat're act'n; hot docs & shorts w'lc'me. Quality a must, good time guar'nt'd...

Until recently, gays and lesbians were spared the discomfort of witnessing the apparition of their lives on the silver screen. Heterosexuals, of course, have suffered the *ennui* of Hollywood's misrepresentations for nearly a century. Surprisingly, few have complained. Oh, a giggle here and there when things got too melodramatic, or an occasional outcry against the regularity of cinema's misogynistic machinations. By and large, though, they've put up with it, in all its gross predictability—but then, hets are so...complacent.

Unfortunately, all that's changed. We too now must endure the putrid passions of *Making Love* and the mega-vite misfortunes of *Personal Best*, to say nothing of *Victor/Victoria*'s doleful dirges. Maybe the closet wasn't so bad; at least when we watched *Gone with the Wind*, we know those fools had nothing to do with *our* lives.

Never mind—let's hear it for homophobia! Hollywood, the cable networks, the foundations, the corporations and especially the public TV system have written us so many rejection letters that we could wallpaper the state of Illinois. The handful of independent gay and lesbian films made in the past fifteen years all share three things: little funding, little distribution and a long list of deferral credits.

Recently, I've been getting concerned. Showcases of independent lesbian/gay film/video (hereinafter known as that rare but politically correct virus IL/GF/V) keep popping up, from Filmex to Winnipeg and all stops in between. UCLA just sponsored a real week-long conference on the subject, with refreshments and everything. London will host a month-long L/G cult fest next September, and IF/V is a major component. Currently, no less than *three* annual festivals in the US (San Francisco, Chicago and New York) devote themselves to this same-sex species. *American Film* ran a *whole* article on the topic. Can it be that Lesbian and Gay Cinema is—heaven forbid—emerging as a full-fledged Category of Critical Concern?

Altermedia's New York Gay Film Festival, currently gearing up for its fifth year, has shown just about everything this category can boast of, and then quite a bit more that doesn't get boasted about. Last year's included no less than three European features (Norway, Spain and West Germany) which each told tales of blonde wives who seduced their husbands' younger boyfriends, the better to form a threesome and keep the marriage together. Could I make that up? Of course, European gay lib theory has always been more advanced, but is the cutting edge really a blonde bride for all clones?

While only one American feature was included (a benefit screening of *AIVF* member Mark Berger's *The Curse of Fred Astaire*), there was a sizable and varied selection of IL/G shorts and docs, and a retrospective of pioneer *avant-garde* filmmaker Barbara Hammer. Peter Lowy, the Festival's director and all-purpose martyr-for-the-cause, says: "Regarding American *v.* European balance, my preference for American work isn't really ideological; Americans just want to see American work, and I have to serve that need. The same goes for independent film. I'd open a Hollywood film if I had the chance, but it hasn't happened yet. Besides, independent work at this point is much stronger, has much more integrity." For the record, the L/G ratio ran about 45/55% in terms of titles last year.



Courtesy Filmmaker

Barbara Hammer's films have shown at many gay film festivals. *Stone Circles* is her latest work.

Lowy says, "Regarding the L/G ratio, balance is of course a factor—but I think the Festival also represents what's actually being produced in both communities."

Lowy's selection criteria are based not on the sexuality of the filmmaker but on that of the film. "I want lesbian/gay content, however diverse or esoteric." Altermedia pays $1/min. per showing if your film is selected, and about $100/feature per showing; shipping is also taken care of. Last year a handful of filmmakers were flown in to introduce their films; Lowy hopes this can continue. While *The New York Times* deigned to avert its eyes (and column inches), the *Village Voice* published hefty pre-fest critical coverage, which helped bring large, enthusiastic crowds to the 500+-seat Gramercy Theater for the seven days of repeat screenings. Pre- and post-coverage in the *NY Native, Gay Community News, Philadelphia News* and the *Advocate* helped spread the word to the national ghetto, and better press/distributor/filmmaker liaison this year could help make this fest a viable launching pad for your project.

So far, there's been no video or Super-8, but Lowy says he's open to suggestions. He's currently talking with the National Association of Lesbian and Gay Filmmakers about the possibility of critics' and producers' panel discussions (or perhaps a one-day conference) to provide a critical context for community interaction (did I really say that?). "We've been working for a long time, and we get frustrated because as filmmakers and activists, we don't see immediate results," says Lowy. "We laid the groundwork a long time ago, but it's a long fuse." The sparks have started popping—and I know that I'll be there, popcorn in hand, to see them explode this fall.

Send 16mm prints or ¾" or ½" (Beta & VHS) dubs of 35/16mm films with printed materials to Altermedia by July 30. No entry fee (hooray!); Altermedia will pay return postage. Contact: Altermedia, PO Box 948, Bowling Green Station, New York NY 10274; (212) 273-8829. ■

IN BRIEF

This month's additional Festivals have been compiled by Melody Pariser and Wendy Lidell with the help of Gadney's Guides and the FIVF files. Listings do not constitute an endorsement, and since some details change faster than we do, we recommend that you contact the festival for further information before sending prints or tapes. If your experience with a festival differs from our account, please let us know so that we can improve our reliability.

Domestic

● *ASIAN AMERICAN INTERNATIONAL VIDEO FESTIVAL,* sponsored by Asian CineVision, holds 2nd annual event in November. Last year's fest featured works by Shigeko Kubota, Nam June Paik, Norie Sato, Janice Tanaka, Kou Nakajima & Loni Ding. Exhibitions were held over 3 nights w/ a well-attended opening night gala at

the multi-tiered disco Danceteria, where 3 simultaneous shows can be viewed on projection & monitor systems. This year's fest will add a touring package of selected works, for which rental fees will be paid. Enter by Aug. 20. Contact: Asian Cine-Vision, 32 East Broadway, NY NY 10002; (212) 925-8685.

● *DOWNTOWN COMMUNITY TV 1983 VIDEO FESTIVAL*, fall, seeks entries in any video format to compete in 2 categories: independent & junior/senior high school students. Works judged by panel of students, community activists & media professionals on basis of relevance to social issues &/or community-based events. Documentary, dramatic & experimental works welcome. Cash & equipment prizes awarded. Selected tapes will be exhibited at DCTV & assembled into package to tour US, playing on local TV stations. $10 entry fee. Deadline: July 31. Contact: Ileana Montalvo, Liz Grabiner, DCTV, 87 Lafayette St., NY NY 10013; (212) 966-4510.

● *INT'L SKI FILM FESTIVAL*, September, provides arena for ski films previously unreleased in US; winning entries exhibited at national ski shows. Attendance strictly by invitation, but heavily comprised of trade & media people. Plaques presented to winners in 6 categories; Silver Ski award for best film. Sponsored by Salem Lights. Fest welcomes 16 & 35mm films under 60 min. Entry fee: $125. Deadline: Early Sept. Contact: Donna Cooper, Jerry Simon Assocs., 819 Madison Ave., NY NY 10012; (212) 570-1950.

● *NATIONAL FILM FESTIVAL FOR PEACE & JUSTICE*, Washington DC. Deadline: July 15. Fee: $45; $35 students. Contact: Susan K. Ahearn, 13550 Claylick Rd., Newark OH 43055; (614) 763-4411.

● *UNITED BANK DENVER INT'L FILM FESTIVAL*, Oct. 20-30, concentrates on showcasing outstanding examples of rarely-seen current trends in filmmaking. Festival director Ron Henderson calls event a "celebration and cultivation of the art of film," stressing that 30% of program is independent. An invitational, noncompetitive event; films selected by program committee on basis of artistic and technical merits. Glenn Silber, whose film *El Salvador: Another Vietnam?* was featured at the 1982 fest, cited the "great selection of films and good people working," but added that festivals must be given time to grow & that Denver, only in its 6th year, needs more work. Among the programs presented in 1982 were Contemporary Cinema, West German Cinema, Documentaries, Tributes, Animation, Critic's Choice, Independent Directors & the entire New Directors/New Films program direct from its NY debut. Features, shorts, documentaries, experimental, animation & films for children invited in 16 & 35mm (video permitted for preview). Deadline: July 1, but *FIVF* has been granted an extension to Aug. 1. No entry fee; filmmaker pays all postage, but on acceptance fest will split transport costs. Contact: Ron Henderson, 1245 Champa, PO Box 17508, Denver CO 80217; (303) 377-3234.

● *GREAT LAKES FILM AND VIDEO FESTIVAL*, Sept. 30-Oct. 1, invites work from film and videomakers in Illinois, Indiana, Michigan, Minnesota, Ohio and Wisconsin. Six cash awards of $300 will be made solely on the basis of excellence with no distinction made between films and tapes, and a package of prize-winning works will be exhibited around Wisconsin for three months after the festival. Contact: GLF&VF, Mitchell Hall B-69, P.O. Box 413, Milwaukee, Wisconsin, 53201; (414) 963-7714. ■



Courtesy Asian Cine-Vision

Kou Nakajima's *Biological Cycle* was a favorite at the Asian-American Video Fest.

Foreign

● *ANZAAS INT'L SCIENTIFIC FILM EXHIBITION*, Feb.-Dec. 1984, seeks to encourage production of scientific films & their exhibition to schools & institutions throughout Australia, New Zealand & New Guinea. Exhibition will tour cities w/ selected films; best entry receives Orbit award. Enter 16mm prints in categories of research, teaching or general scientific interest. No fee; entrant pays postage. Deadline: Sept. 30. Contact: P. Lever-Naylor, ANZAAS, 10 Martin Pl., 504 Challis House, Box 873 GPO, Sydney, New South Wales 2000, AUSTRALIA; tel: (02) 231-4827.

● *BARCELONA INT'L CINEMA WEEK*, Oct., encourages cooperation between TV & cinema to stimulate new ideas in artistic, educational & social communication. Documentaries, fictional dramas, TV series, shorts, experimental films in 16 or 35mm; video in U-matic, PAL, SECAM or NTSC. Medals awarded by int'l jury; European premieres preferred. Deadlines: July 30 (forms), Sept. (prints); quick correspondence should gain entry. No fee; entrant pays postage. Contact: Jose Luis Guarner, 24 Semana Internacional de Cinema de Barcelona, Avenida Maria Christina s/N, Palacio No. 1, Barcelona 4, SPAIN; tel: 223-31-01.

● *BILBAO INT'L FESTIVAL OF DOCUMENTARY & SHORT FILMS*, Nov. 28-Dec. 3, established in 1959, operates w/ the motto "Understanding between men through the image." Bilbao is reportedly "always courteous and above-board," but there was a complaint of not enough attention from people there & no follow-up requests from Spain. Fest once enjoyed a good reputation, but because of political upheaval in the area it has experienced some decline; the progressive city gov't sponsors a progressive festival. Various cash awards given; top prize of $1500 presented to best feature-length documentary. Americans have done well in past. Fictional, animated & documentary films accepted in 16 or 35mm. All work but docs must be under 60 min. No entry fee; entrant pays postage. Deadline: Sept. 15. Contact: Colon de Larreategui, 37-4° dcha, Bilbao, SPAIN; tel: 424-86-98/416-54-29.



Courtesy Bruce & Norman Yonemoto

***Green Card* played at the last Asian-American Video Fest.**

● *BMA-BLAT FILM AWARDS*, Dec., sponsored by British Medical Association & British Life Assurance Trust, encourages filmmaking in medical & health education. Awards for films in Super-8, 8 & 16mm. Entry fee: 10 pounds (approx. $15). Deadline: Sept. Contact: BMA-BLAT Film Library, BMA House, Tavistock Square, London WC1H 9JP, ENGLAND; tel: 01-387-4499, ext. 317.

● *BUDAPEST INT'L SPORTS FILM FESTIVAL*, Oct., presents forum for sports films from different countries encouraging exchange of experiences during friendly meetings of int'l sports industry experts. 16 or 35mm only; 25 min. max. Longer films can enter only w/ approval of fest management; must have high artistic level or offer particular sports value. Numerous awards. No fee; entrant pays postage. Deadline: Sept. Contact: Janos Harshegyi, Budapest Int'l Sports Film Festival, Rosenberg hp. u. 1., H-1054 Budapest V., HUNGARY; tel: 119-080, 316-936.

● *CAIRO INT'L FILM FESTIVAL*, Nov., despite 1982 support from Ministry of Culture, National Film Centre & local gov't authorities, has highly disorganized past, especially due to always-tense Middle East situation. Last year's event fared slightly better, exhibiting 95 films from 28 countries. 7 festival programs, including main event, showed no evidence of any US participation. Features & shorts under 30 min. accepted in 35mm. Films selected by committee; certificates for participating films. Deadline: Sept. No fee; entrant pays postage. Contact: Ahmed El-Hadary, Cairo Int'l Film Festival, 9 Oraby St., PO Box 2060, Cairo, EGYPT; tel: 92041 Shera Un.

● *CHILDREN'S FILM SOCIETY OF INDIA INT'L NEO-YOUTH COMPETITIVE FILM FESTIVAL*, Nov., exhibits films of special interest to children, exchanges info w/ other countries about children's entertainment needs. Abundance of awards given in variety of categories geared for child viewing. Films in 70, 35 & 16mm; publicity materials required. No fee. Deadline: Sept. Contact: Hingorani House, Dr. Annie Besant Road, Worli Bombay 400018, INDIA; tel: 377478, 379302.

● *COMPETITION FOR SHORT FILMS ON JAPAN*, Oct., invites short cultural, scientific, industrial & documentary films on Japan. Prize-winning films shown publicly in Tokyo. 60 min. max.; 16 & 35mm. No fee. Deadline: Sept. Contact: Toyaharu Kuroda, Association for Diffusion of Japanese Films Abroad, 9-13 Ginza 5, Chuo-ku Tokyo 104, JAPAN; tel: (03) 572-5106.

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● *FESTIVAL OF SCIENTIFIC FILM—NOVI SAD,* Oct., splits into 5 categories: Energofest (energy), Urbanofest (factory architecture & workers' settlements), Ethnofest (African ethnology), Biofest (biology), Astrofest (astronomy). 16, 35mm only; medals awarded. Entry fee: 300 *dinars*, plus 75 *dinars*/min. Deadline: Sept. Contact: Centar Za Naucnoistrazivacki Film 1 Ton, 11070 Novi Beograd, UL Jurija Gagarina 257, YUGOSLAVIA; tel: 168-315/652-394.

● *FIGUEIRA DA FOZ,* Sept. Support for young & progressive cinema from around world & programs for children distinguish this small but popular Portuguese fest. Festival sections include competitions for features & feature-length documentaries, shorts under 7 min., films for children & various out-of-competition screenings, which in past have included programs of Black American Cinema, organized by Charles Burnett, & Films from West Berlin. Plans for 1983 fest include programs of Yugoslavian Cinema & French-language African Cinema. *AIVF* members Julia Reichert & Jim Klein have been invited w/ their new film, *Seeing Red: Portraits of American Communists*, to do series of workshops. Jerry Barrish has also been invited w/ *Dan's Motel*, & Jim Jarmusch w/ his feature-length version of *Stranger than Paradise* (should it be finished in time). Good times have been reported by past festival attendees; town's intimate atmosphere makes it easy to meet audience as well as other filmmakers, & panel discussions are held daily. Invitees are offered hospitality; airfare is more difficult to negotiate. Significant delays have been reported in return of prints, & they can be quite lax about responding to correspondence, so be forewarned. In general, it makes more sense to enter if you can also attend. That way you can hand-carry your print & take advantage of social interaction which is this festival's *forte*. Portuguese distributors reportedly attend, but since Portugal is a small country, even this advantage must be weighed. Entries accepted up to 2 days before start of the festival: Sept. 9, but preferred by July 31. No entry fee. Contact: Jose Veiera Marques, Festival Int'l de Cinema, Figueira da Foz, Apartado 5407, 1700 Lisboa Codex, PORTUGAL.

● *INT'L FESTIVAL OF FILM, VIDEO & AUDIO-VISUAL AVANT-GARDE* (FIAG), Oct., holds debates & roundtables in addition to *avant-garde*, photography & animated events. Gauges: Super-8 & 16mm film; ¾" video. Enter by Aug. 15; materials due Oct. 1. *FIVF* received no word re: 1983 fest; correspondence advisable to ascertain its existence. Entry fee: *FF* 90. Contact: Frederique Devaux, Salon Art Video et Cinema, 26, Rue Charles et Rene Auffray, 92110 Clichy, FRANCE; tel: 731.29.76.

● *INT'L FESTIVAL OF FILMS ON ARCHITECTURE,* Jan., welcomes films under 60 min. dedicated to architecture, urbanism & urban sociology. Publicity materials should accompany works in 16 & 35mm & ¾" video. Please write; fest is in early infancy. No fee. Deadline: Sept. Contact: Int'l Festival of Films on Architecture, c/o Mr. Kerlo, SITT, 11 rue Leon Jouhaux, 75010 Paris, FRANCE; tel: 201.18.14.

● *INTERNATIONAL HOFER FILM DAYS,* Oct., showcases new American & European independent films. Features in 35 & 16mm invited; filmmakers are offered hospitality. Warm reception & large, enthusiastic audiences have been reported. Last year's selected films included *Dan's Motel, The Loveless, Eating Raoul, The Atomic Cafe, Plainsong & Stranger than Paradise.* Please note that participation in Hof will disqualify you for participation in Berlin. Enter in Sept. Contact: Heinz Badewitz, Hof Cine Center e.V., Postbox 1146, D-8670, Hof, West Germany (FRG); tel: (89) 19-74-22.



UPI/Julia Reichert & James Klein

Communists marching at Herald Sq. in 1929 in a scene from *Seeing Red*, which will be shown at Figueira da Foz.

● *LA ROCHELLE INT'L SAILING FILM FESTIVAL,* Oct. 28-31, awards 16 & 35mm sailing films in 3 categories: offshore, waves & winds, wild sails. Amateurs may also enter Super-8 work about "sea & sailboats." No fee; entrant pays postage. Deadline: Sept. 15. Contact: Michel Fontaine, Regie du Port de Plaisance, BP 145, 17005 La Rochelle Cedex, FRANCE; tel: (46) 44.41.20.

● *MANNHEIM INT'L YOUTH FILM CONTEST,* Oct. 10-15, devoted to films for children & young people in documentary, animation, experimental, youth problems, agitations & a misc. category. Held during Mannheim Int'l Film Week, fest welcomes work in 16 & 35mm, presenting documents to films shown. No fee. Deadline: Sept. Contact: Rainer Keller, Stadt Mannheim, Rathaus E-5, D-6800 Mannheim 1, WEST GERMANY; tel: 0241-82920.

● *PARIS INT'L SCIENCE FICTION & FANTASY FILM FESTIVAL,* Nov., promotes science fiction, fantasy & horror films in France by granting them inaugural release. Distributors, critics & the public comprise approx. 5000 daily attendees; event includes int'l film & video market. Films in 35mm may be sent for preview to festival's permanent collaborator in Los Angeles; videotapes may be shipped to France for selection. Audience, critics & jury prizes awarded. Only 35mm for fest; 16mm acceptable for shorts under 15 min. No entry fee; filmmaker pays transport. Deadline: Sept. Contact: Alain Schlockoff, 9, rue du Midi, 92200 Neuilly, FRANCE; tel: 624.04.71/745.62.31.

● *SALERNO INT'L FILM FESTIVAL,* Oct., in its 36th year, has preliminary judging by committee. Acceptance secures participation diploma; success can lead to Gulf of Salerno Grand Trophy. Feature, short, science, medical/surgical, amateur/independent, women, educational, animated & experimental films welcome in Super-8, 8 & 16mm. First feature by new director, documentary & film music sought in 35mm. Fees from 6000-50,000 *lira*. Deadline: Sept. Contact: Claudio Gubitosi, Castella Postale 137, 84100 Salerno, ITALY; tel: 089-231953.

● *SITGES INT'L FANTASY & HORROR FILM FESTIVAL,* Oct. 1-8, presents 35mm fantasy & horror films spoken or dubbed in Spanish or French. Heavily supported by Catalan provincial authority, the Generalitat, which claims festival is undergoing heavy transition. Budget for 1983 slated at approx. $120,000. Medals awarded. No fee; fest pays return postage. Deadline: August. Contact: Antonio Rafales Gil, Sitges Foto Film, Calle San Isidro 12, Post Box 93, Sitges, SPAIN; tel: 93-894 1306.

● *TYNESIDE FILM FESTIVAL,* Oct. 12-23, showcases indies who exemplify potential of independent filmmaking & as a result contribute to diversity, complexity & pleasure of film & to role of independent cinema in all its forms & practices. Tyne Award, established by Newcastle City Council & worth 5000 pounds (about $7500), was presented for 1st time last year to Anand Patwardhan for *Time to Rise & Prisoners of Conscience.* This year a Short Film Award valued at 1000 pounds (about $1500) has been added for works under 30 min. Among diversified entries at 1982 festival were *Home on the Range* (Gil Scrine), *Clotheslines* (Roberta Cantow), *Coalmining Women* (Appalshop Films), *New Jersey Nights* (Veronika Soul) & *Smithereens* (Susan Seidelman). Distributor for *Smithereens* says Tyneside's director, Sheila Whitaker, "seems committed & seeks out films fastidiously," noting that she is usually at Cannes. Tyneside receives heavy press, & last year's winning films were shown on England's Channel 4. Tyneside conducts a selection process for film exhibition by panel of judges who view features & shorts in 8, 16 & 35mm, & U-matic & VHS tapes. No entry fee; fest pays return postage if film is selected. Deadline: June 30, but *FIVF* has requested an extension; advisable to get in touch with fest ASAP. Tyneside's publicist has asked that following shipping instructions be marked *clearly* on all films: For Exhibition; Visual & Auditory Materials; Relief from Duty Has Been Applied for; Destination: Newcastle-upon-Tyne; & the address: Tyneside Film Festival, Tyneside Cinema, 10/12 Pilgrim St., Newcastle-Upon-Tyne, NE1 6QG, ENGLAND; tel: (0632) 321507. Also include the VAT (value-added tax) number: 1781689. ■

PRESS LIST

AIVF's Press List for the New York area, listing over 200 print, radio and TV contacts interested in alternative media, is available on Avery labels for $10. Use it to publicize your screening, fundraiser or production plans. Easy to update, easy to use again. Call (212) 473-3400.

AIVF NOTICES

NOTICES *are listed free of charge.* AIVF *members receive first priority; others included as space permits. Send notices to* THE INDEPENDENT *c/o FIVF, 625 Broadway, 9th Floor, New York NY 10012. For further info, call (212) 473-3400. Deadline: 8th of second preceding month (e.g., July 8 for September). Edited by Mary Guzzy & Pat Visconti.*

Buy ● Rent ● Sell

● *FOR RENT:* Panasonic 3990 low-light camera, Sony VO-4800, 4 BP-60 batteries, 5″ monitor w/ battery, fluid-head tripod, Sennheiser mic, lav, Smith Victor lights, cords & accessories, very portable: $225/day w/operator. Contact: Alan/Caryn, (212) 222-3321, NY.

● *FOR RENT:* Complete broadcast-quality production pkg. Includes Ikegami HL-83, ¾″ JVC 4700U, color Videotek monitor, wave-form, mics, lights & tripod. Production personnel also available. Competitive rates. Contact: Everglade Prods., (212) 925-1247, NY.

● *FOR SALE:* Bolex H-16 16mm camera w/ case, Switar 25mm f1.4 lens & Elgeet 75mm f1.9 lens: $325. Bell & Howell Filmo 240 w/ Super Comat 20mm f1.9 Schneider-Xenar 75mm f2.8 lens: $150. Contact: Dan Klugherz, (212) 595-0058, NY.

● *FOR SALE:* 2 Schoeps CMC4 colette amps; Schoeps MK5 selectable cardioid-omni capsule; Schoeps MK6 selectable cardioid-omni-bidirectional capsule; Sennheiser 815 mic system w/ foam & hard windscreens; mount; cable; case; custom "Alper" shock mount. Everything impeccable. Contact: Richard Brick, (212) 925-8877, NY.

● *FOR RENT:* Ikegami HL-79, BVU-110, lights, mics, car: $450/day. Crew additional as required. Contact: Videotrac, (212) 473-6947, NY.

● *PROFESSIONAL VIDEO REPAIR, MAINTENANCE* of broadcast & industrial cameras, decks, monitors, calibration of wave-forms etc. We buy & sell used equipment. Contact: Videotrac, (212) 473-6947, NY.



Courtesy Mike Mannetta

Through the Past to the Future: A Journey Down the Nile **is in production.**

● *FOR SALE:* 16mm editing equipment. Hot splicer, synchronizer, 2-track sound box, rewinds, split reels. Also Bolex Rex 10mm, 26mm Switar lenses. All in excellent condition. Contact: Tim, (212) 662-3418, NY.

● *FOR SALE:* 16mm editing equipment. Moviscop, Reeves splicer, rewinds, squawk box, bin, 4-gang synchronizer w/ sound heads under. Perfect condition: ½-price. Must sell. Call: Carol, (212) 431-8168, NY.

● *FOR SALE:* JVC ¾″ portable CR-4400U w/ charger & porta-brace case. New heads; hardly used; mint condition: $1500. Contact: Ernest Gusella, (212) 925-9095, NY.

● *FOR SALE:* 16mm Moviola upright. Large picture head; opt/mag. Late model; excellent condition. Contact: Rick Liss, (212) 964-0896, NY.

● *FOR SALE:* Video equipment; well-cared-for, recently serviced. VO-3800 VTR w/ AC adaptor; DXC-1610 camera, zoom & CMA-5 adaptor; BC-20 battery charger, BP-20A & BP-60 batteries; cables, cases: $2000 or best offer. Great for cable TV, instructional use. Also ½″ reel-to-reel AV-3400 VTR, AVC-3450 camera; batteries, cables, AC adaptor: $350. Large supply ½″ tapes, used: $2/ea. Contact: Jim, (212) 666-6717, NY.

● *FOR SALE:* VHS recorder, RCA VCT-400. Price negotiable. Call: (212) 533-7468, NY.

● *FOR RENT:* Camera pkg. & editing system. JVC KY-2000 camera, VCR, full light kit, fluid-head tripod, color monitor & mics; Sony 2860A editing system. Low rates for independents. Contact: Erik Lewis, (212) 788-0254, NY.

● *FOR SALE:* Aaton 7 LTR, new; all accessories: Angenieux 95-57, Angenieux 12-120, Zeiss 9.5 Superspeed, 3 mags, extension viewfinder, 3 batteries, multi-charger, Nikon & Arri adaptors etc., Sackler head, carbon legs, carry-on cases. Will sell only as pkg. Call: (212) 533-2794, NY.

● *FOR SALE:* Auricon double-system camera w/ crystal conversion by Mitch Bogdanovich; runs on 110V-AC & 12V-DC; 2 mags, shoulder rest: best offer. Beaulieu 16RPZ auto-exposure/power-zoom camera w/ 12-120 Angenieux, 2 batteries, charger, case: best offer. Contact: Doug Hart, (212) 937-7250, NY.

● *FOR SALE:* Eclair NPR, Beala motor, 12-120 Angenieux lens, 2/400′ mags, cases etc.: $5900. All excellent condition; recently overhauled. Contact: (412) 621-8160, PA; (305) 462-7247, FL.

● *FOR SALE:* 6-plate Steenbeck; old but good, rebuilt w/ additional amplifier & speaker: $6000 or best offer. Call: (212) 765-8860, NY.

● *FOR SALE:* Sera 16mm flatbed editing table; 6-plate, 1 pix, 2 sound: $3000 or best offer. Contact: Richard Searls, (207) 643-2547, ME.

● *FOR SALE:* Sound equipment: Nagra resolver SLO: $900. Shure DC/AC mic mixer w/ 2-line transformers: $150. 16mm Reeves magnetic recorder/playback in wheeled cabinet: $900. Also editing equipment: 16mm Moviola special/custom upright, 4 heads, 2 picture/2 sound interlocked on one

chassis; works as well as most flatbeds: $2000. 16mm Moviola upright, 1 picture/1 sound; perfect condition: $900. 4 Moviscop viewers: $200/ea. 2 Carlos Revas straight-cut splicers: $100/ea. 3 guillotine combo-cut splicers, $200/ea. 2 4-gang synchronizers w/ sound head: $175/ea. 2 squawk boxes, mag only: $125/ea. Optical/mag reader & amplifier/speaker: $250. 16mm hot splicer: $175. 16mm cement splicer: $25. 35mm hot splicer: $200. 2 trim bins on wheels: $50. 2 prs. Hollywood rewinds: $110/ea. 16mm JAN optical/mag sound projector on pedestal w/ synchronous motor; interlock w/ Reeves recorder; all functions remote control: $750. 16mm B&H Filmo 70D turret w/2 lenses, case & Newsfilm thumb release: $250. ¾" video editing system: Sony 2850 recorders, playback & editing machines, convergence controller: $6300 pkg. Contact: Robert Rubin, (212) 982-2231, NY.

● *FOR SALE:* Ikegami HL-77 broadcast video camera w/plumbicons, power supply, 10-100mm Canon lens: $9000. Contact: Melissa, (212) 473-6947, NY.

● *BOSTON FILM/VIDEO FOUNDATION* has double-column LC-3 Oxberry animation stand w/ Kodak Cine Special camera by arrangement w/ D4 Film Studios. Rates & access guidelines available. Contact: BF/VF, 1126 Boylston St., Boston MA 02215; (617) 536-1540.

● *FOR SALE:* IBM Selectric 1 typewriter, excellent condition: $325. Selectric 1, body paint damaged but works perfectly: $275. Call: (212) 926-1089, NY.

Conferences ● Seminars

● *VIDEO EXPO NEW YORK:* Sept. 26-30, 1983 at New York Passenger Ship Terminal Berth 1/2, 55th St./Hudson River. Exhibit of latest video equipment & technology, plus seminar program. Special broadcast technology workshops & A/V technician course at Sheraton Centre Hotel. Contact: Ellen Parker, Director, Professional Video Svcs., Knowledge Industry Publications, 701 Westchester Ave., White Plains NY 10604; (914) 328-9157; outside NYS, (800) 431-1880.

● *LPTV EAST:* Oct. 4-6, 1983 at Sheraton Washington, 2660 Woodly Rd., Washington DC 20008. Sponsored by National Institute for Low-Power TV. Gathering of industry execs, producers, station owners, managers, engineers, investors etc. Products, programming, services mart. Contact: Tony Scalisi, Conference Management Corp., PO Box 4990, Norwalk CT 06856; (203) 852-0500.

● *WOMEN'S INTERART CENTER* workshops: *16mm Narrative Production* meets 2x/wk for 36 wks. Participants conceive scripts & shoot 2 films. Oct. thru June: $1750. *Integrated Media Arts*: 9-mo. intensive program in film, theatre & video arts focusing on problems of translation from one medium to another: $5000; financial aid/college credit available (if eligible) through Empire State College (SUNY). Contact: Byeager Blackwell, W1C, 549 West 52 St., NY NY 10019; (212) 246-1050.

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●

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If you are a member, write: AIVF Health Plan, TEIGIT, 551 Fifth Ave., New York, NY 10017. If you're not, call AIVF at (212) 473-3400 and ask for free membership & health plan brochures.

Editing Facilities

● *FANTASTIC EDITING ROOM:* Fully equipped w/16mm 6-plate flickerless prism Moviola flatbed. ½ block to beach, cafes, restaurants in sunny Venice CA. Air conditioning, telephone, bathroom/shower, bench, rewinds, bins, racks, synchronizer. Projection facilities available at extra cost. Editor & assistant available. Reasonable rates. Contact: Ron, Anna, Jim, (213) 392-9069/1020.

● *EDITING & POST-PRODUCTION FACILITIES AVAILABLE:* Short-term rentals only, 9 am-5 pm business days. KEM 8-plate, 16/35mm, ¾" video editing, sound transfer, narration recording, extensive sound effects library, interlock screening. Contact: Cinetudes Film Prods., 295 West 4 St., NY NY 10014; (212) 966-4600.

● *SONY TYPE V EDITING EQUIPMENT:* Excellent hourly rate if you average 10 hrs. or more editing time per month. Contact: Michael Schwartz, (212) 925-7771/966-6009, NY.

● *SELF-SERVICE EDITING:* ¾" JVC Tapehandlers, RM-88U editor, free instruction: $20/hr. Transfers, dubs etc. Contact: Videotrac, (212) 473-6947, NY.

● *29th STREET VIDEO,* "where the best edits cost less," offers ¾" video editing & production svcs. Sony 5850 decks, RM440 editor, Microgen character generator, fade-to-black, audio mixer, mics, audiocassette tape recorders & more. Production svcs. include JVC KY-2000 camera, Sony 4800 deck, tripod, production mics, lights, more. Contact: Tami/David, (212) 594-7530, NY.

● *TWO COMPLETE EDIT ROOMS* in Chelsea: (A) 24-hr. access; Moviola flatbed w/torque motor box; complete 16mm edit equipment; complete kitchen & bathroom; minimal office facilities; telephone; air conditioning. (B) 10am-6pm access; Steenbeck; complete 16mm edit equipment; ltd. kitchen, bath facilities; private phone; air conditioning; transfer & projection facilities; specialized edit equipment available at extra cost. Contact: David Loucka, Lance Bird, (212) 924-1960, NY.

● *SONY BVU ¾" EDITING:* $25/hr. w/ editor. Contact: Kathy Abbott/Karen Ranucci, (212) 242-2320, NY.

● *REGULAR & S-8 FILM-TO-VIDEO TRANSFER:* Professional quality, industrial or broadcast; much better than you've seen before. Supervised or unsupervised; reasonable rates. Contact: Landy, 400 East 83 St. #4A, NY NY 10028; (212) 734-1402.



Credit: Herman F. Neilson/Courtesy: Daniel Wolf

American Niagara Falls in 1885. A shot from a work on the historical, cultural and political significance of the great falls which is now being produced by Florentine Films.



Courtesy Filmmaker

Shooting Ron Teachworth's film on Michigan in the 1960s, *Going Back*.

Films ● Tapes Wanted

● *FOX/LORBER ASSOCIATES,* specialists in TV marketing & distribution, expanding feature film library for representation. Interested in full-length English-language films w/primarily narrative structure for sale to pay TV/cable, broadcast & home video, both domestic & foreign. Minimum length: 60 min.; no subtitles. Contact: Ericka Markman, Fox/Lorber Assoc., 79 Madison Ave., Ste. 601, NY NY 10016; (212) 686-6777.

● *PELICAN FILMS* distributes films to health care profession, but short films & tapes for all markets welcome. Alternatives to traditional distribution arrangements offered. Contact: Arthur Hoyle, Pelican Films, 3010 Santa Monica Blvd., Ste. 440, Santa Monica CA 90404; (213) 399-3753.

● *INDEPENDENT PRODUCTION COMPANY* looking for footage of John F. Kennedy for use in 2-hr. documentary. Will negotiate rights. Contact: Thomas Horton Assoc., 114 Sierra Rd., Ojai CA 93023; (805) 646-7866/8929.

● *MUSEUM OF THE AMERICAN INDIAN* seeks submissions of films/tapes for inclusion in Native American Film & Video Festival, November 1983, NYC. Program includes all aspects of Native American life, culture in North, Central & South America. Submission deadline: Aug. 15. Contact: Film & Video Dept., Museum of the American Indian, Broadway/155 St., NY NY 10032; (212) 283-2420.

● *DISTRIBUTOR* w/ national & international markets & proven sales record is expanding catalog. Seeks new films/tapes w/ wide educational, social service & health applications. Very competitive return for selected works. Contact: Steve Raymen, 85895 Lorane Highway, Eugene OR 97405; (503) 484-7125.

● *SOHO TELEVISION:* Weekly program airing on Manhattan Cable seeks programs focusing on contemporary art. Contact: Artists TV Network, 152 Wooster St., NY NY 10012; (212) 254-4978.

Funds ● Resources

● *LINE:* Service organization assists artists w/ small grants ($1000-3000) for film/video script development; to continue work on large-scale pro-

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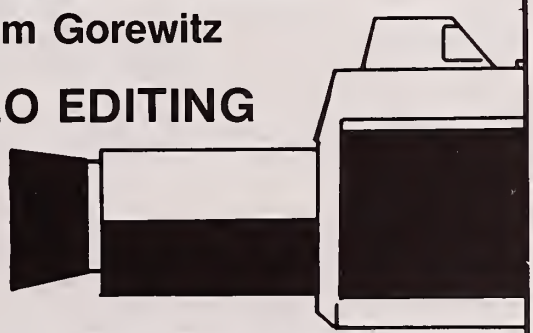
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HANDS-ON VIDEO WEEKEND WORKSHOPS

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July 15	DOCUMENTARY VIDEO Geoff O'Connor
July 22	ABSTRACT VIDEO Shalom Gorewitz
August 5	VIDEO EDITING



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ject intended for commercial publication or self-publication; R & D of specific work. Deadline: Nov. 15, 1983. Contact: Line, PO Box 570, Canal St. Station, NY NY 10013.

● *SECOND DECADE FILMS* promotes women's accomplishments in cinema & video around world. Emphasis on quality, innovation; feminist, lesbian & Third World women's media. Will sponsor 1983 Women's International Film Festival, Sept. 8-11. Contact: Amy Chen, SDF, PO Box 1482, NY NY 10009; (212) 222-1185.

● *MID-ATLANTIC REGIONAL PERFORMING ARTS TOURING PROGRAM* & Regional Special Projects Program 1983/84 & 1984/85 guidelines available. Touring Program application deadline: Oct. 1, 1983-Jan. 31, 1984. Special Projects letter of intent deadline: July 1, 1983; applications: Aug. 1, 1983. Contact: Lisa Hayes Manekin, Touring Program Coord.; Joyce Ruple, Program Development Coord.; Mid-Atlantic States Arts Consortium, 11 East Chase St., Ste. 7-B, Baltimore MD 21202; (301) 685-1400.

● *EZTV* opens full-time 60-seat screening room to showcase independent video. Seeks primarily feature-length narrative works, but will consider all genres in Beta, VHS & ¾". No pay available at this time, but will publicize to movie industry & LA general public. ¾" editing facilities also available. Contact: John Dorr, EZTV, 8543 Santa Monica Blvd. #11, West Hollywood CA 90069; (213) 657-1532.

● *BAY AREA VIDEO COALITION* announces call for entries for 1983 James D. Phelan Award for Video. $10,000 will be shared by 2 to 4 California-born videomakers aged 20 to 40. Deadline: Aug. 31, 1983. Contact: BAVC, 1111 17th St., SF CA 94107; (415) 861-3280.

● *LONG ISLAND ASSOCIATION FOR MOTION PICTURE ARTS:* Non-profit film arts & community membership organization for instruction in motion picture arts, equipment access for LI & NY film students. Currently working toward academic accreditation for Bachelor of Film Arts degree; planning annual independent film festival. Contact: LIAMPA, PO Box 193, East Rockaway NY 11518; (516) 421-0644.

● *COPYRIGHT FORMS & REGISTRATION GUIDELINES* available on fireproof paper. No charge to *AIVF* members. Contact: *AIVF*, 625 Broadway, NY NY 10012; (212) 473-3400.

● *ROSALIND RUSSELL FILMMAKING GRANT:* $5000 production grant plus travel & hotel accomodations for Filmex. Applicants must submit treatment or script of proposed film. Deadline: September, 1983. Contact: Filmex-LA International Film Exposition, Gary Essert, Director, 6230 Sunset Blvd., Hollywood CA 90028; (213) 469-9400.

● *PRODUCTION FACILITY PROJECT:* Currently studying means necessary to establish viable long-term structure to serve needs of video artists working in NY State. Interested artists encouraged to get involved in planning stage. Founded by NY Foundation for the Arts to furnish artists w/ low-cost, user-oriented, broadcast-quality facility w/ production equipment, ¾" rough-cut & fine-cut post-production systems. Contact: NYFA, 5 Beekman St., NY NY 10038; (212) 233-3900.

In & Out of Production

● *GOING BACK*—in production. Narrative drama from RST Productions. Two college-bound friends spend idyllic summer vacation on isolated farm in No. Michigan in 1960s. 4 years later they discover the past cannot be recaptured. Filmed on 10 Michigan locations. 75 min., color w/ original score. Contact: Ron Teachworth, 524 Wilcox, Rochester MI 48063; (313) 651-2578.

Coming Attractions

● *How Indies Fought for & Won Favorable Legislation in 1978. And What We Can Learn from Those Battles. By Larry Hall*

● *How Independent Media Institutions Have Survived & Grown Over the Last Decade: The Factors in Their Successes. By Debra Goldman*

● *What's Up Now at British Ch. 4? By Teresa Fitzgerald*

● *Video Book Wrap-Up. By Chuck Sherwood*

● In the next issue of

THE INDEPENDENT

● *MARCH FOR DISARMAMENT—JUNE 12, 1982*—done. Captures spirit & essence of historic rally of nearly 1 million people in NYC. Edited by Tobe Carey from over 30 hrs. videotape; features Joan Baez, Dr. Helen Caldicott, Dick Gregory, Coretta Scott King, many more. Contact: Media Bus, PO Box 194, Glenford NY 12433; (914) 679-7739.

● *IN THE NAME OF THE PEOPLE*—done. Feature-length intimate portrait of El Salvador's guerrillas & areas under their control. By Frank Christopher & Alex W. Drehsler for Pan American Films. Narrated by Martin Sheen. 16mm: $950; ¾" cassette: $400. Contact: Cinewest, 700 Adella La., Coronado CA 92118; (619) 435-0518.

● *BIG RED*—done. Expressionistic puppet animation film depicts impressions of lone American artist's 1980 journey across USSR via Trans-Siberian Railroad in summer of Olympics boycott & Afghan conflict. Presented in diary format w/ narrative track. 16mm, 22 min., color. Contact: Susan B. Stoltz, 495 Broome St., 6th fl., NY NY 10013; (212) 431-1657.

● *IN PRODUCTION:* New film on historical, cultural & political significance of Niagara Falls, from Florentine Films. Funded in part by NYSCH. Contact: Lawrence R. Hott, Project Director, PO Box 486, Northampton MA 01060; (413) 586-8264.

● *THROUGH THE PAST TO THE FUTURE—A JOURNEY DOWN THE NILE*—in production. Explores 4000 years of continuous Egyptian civilization BC. Through richness & complexity of temples, tombs & pyramids of ancient Egypt, a symbolic perspective is offered on true roots of Western civilization. Contact: Mike Mannetta, PO Box 1167, Long Island City NY 11101; (212) 786-5001.

● *LAST OF THE KARAPHUNA*—done. Candid documentary depicts current life-style of Native Americans of Dominica, first Americans to greet Columbus. Led by charismatic young chief, remnant of population of 1 million fight to maintain traditions in face of 'progress'. Shot on location in Dominica. Produced & directed by Gregory Stewart Pettys & Philip Thorneycroft Teuscher. 50 min., color, w/indigenous musical score & narration. 16mm or ¾" cassette. Contact: Teuscher/Pettys Prod., 102 Kettle Creek Rd., Weston CT 06883; (212) 580-2983/535-4797.

● *HERO*—in post-production. Narrative drama of diverse band of handicapped young people who journey across American desert in NY Checker cab searching for American Dream of legitimate nuclear family. Group passes through urban culture of escapism to isolation in desert to final metamorphosis of understanding. A "cowboy" & "Indian guide" accompany them at various points along passage. Contact: Alexandre Rockwell, (212) 533-3095, NY.

● *WUNDERKIND*—in production. Fantasy/romance/dance musical utilizes conventional & experimental dance/music sequences within structure of dramatic narrative. Funded in part by AFI & Jerome Foundation. Directed by Rachel Feldman; choreographed by Carl Tillmanns. Contact: Feldman/Tillmanns, 45 West 11 St., NY NY 10011.

● *GREAT BRANCHES, NEW ROOTS: THE HMONG FAMILY*—done. Explores structure & meaning of Hmong family system exemplified in large community of refugees in St. Paul/Minneapolis area. Depicts changes in women's roles; Christianity as substitute for animism; situation of elderly. Last half of film focuses on one large family group, who have managed to almost totally reassemble in US, in all stages of survival & cultural acclimation. Produced by Rita La Doux, Kathleen Laughlin & Nancy Haley. 30 min.; 16mm or ¾" cassette. Contact: Hmong Film Project, 2258 Commonwealth Ave., St. Paul MN 55108; (612) 871-3151.

● *ASHES, ASHES, WE ALL FALL DOWN*—in production. Video version of Martha Boesing's play by same name. Performed by women's theatre collective, At the Foot of the Mountain. Story of mother dying in shadow of threat of war & nuclear holocaust. Images of Hiroshima, WWII concentration camps, scientific, military & corporate

brotherhood merge w/ tragicomic moments reflecting our own false security & punk nihilism. Produced by Kathleen Laughlin & Kathy Seltzer w/ AFOM. 80-90 min. Contact: Phyllis Jane Rose, AFOM, 2000 South 5 St., Minneapolis MN 55454; (612) 375-9487.

● *JUNKIE!*—in production. Adapted from play by Martha Boesing in collaboration w/ At the Foot of the Mountain collective. Co-directors Laughlin & Boesing take work off stage into deep, cavernous space appropriate to dark subject of addiction. Links all kinds of addiction & compulsive behavior w/ spiritual despair, yet gives hope at end. 60 min.; 16mm. Contact: Phyllis Jane Rose, AFOM, 2000 South 5 St., Minneapolis MN 55454; (612) 375-9487.

● *COMPETENT INDIVIDUAL SEEKS TRAINING* in any area of video production in exchange for carfare & $3/day. Prior experience in music, advertising includes drawing budgets, writing, project coordination. Writing samples available. Contact: Suzette, (212) 753-0127, NY.

● *WANTED:* Bilingual projectionist/stage manager for non-theatrical organization. Must be

Courtesy Hmong Film Project



The Vu family in *Great Branches, New Roots*, a new film.

Opportunities ● Gigs

● *COMING OUT WEST?* NY indies planning to shoot in No. California or Bay Area can save time & money by contacting Karil Daniels to coordinate most effective, least expensive shoot possible. Ten years' experience w/ San Francisco independent film/video community. Contacts to quality freelance crew members, locations, equipment, services & supplies at best rates. Contact: Point of View Prods., 2477 Folsom St., SF CA 94110; (415) 821-0435.

● *NEGATIVE MATCHING:* A & B rolls cut, scenes pulled for opticals etc.; color & b/w, reversal, negative stocks. Reliable service, reasonable rates. Call: (212) 786-6278, NY.

● *CINEMATOGRAPHER AVAILABLE* w/ Arri 16SR, fast lenses & lights. Fluent in French & Spanish. Rates negotiable. Contact: Pedro Bonilla, (212) 662-1913, NY.

● *CINEMATOGRAPHER AVAILABLE* for fiction, documentary. Fully equipped including Aaton 7LTR, Cooke 10.4-52, 16 or S-16, Super Speed L.T1.3. Reasonable rates. Contact: Igor Sunara, (212) 249-0416, NY.

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able to run 16mm, 35mm projectors; some experience w/ theatrical sound/lighting. Proficiency in French required. Contact: French Institute/Alliance Francaise, (212) 355-6100, ext. 505, NY.

● *SITUATION WANTED:* ½-share partner in 6-plate flatbed. $1750-3000. Contact: Rick Liss, (212) 964-0896, NY.

● *RESEARCHER/ASSOCIATE PRODUCER* w/ 6 yrs.' experience at WNBC-TV. Experienced in documentaries, public service specials, news, TV magazine. Can research any subject. Contact: Joan Alvarez, (212) 689-7107, NY.

● *CINEMATOGRAPHER W/EXPERIENCE* in 16mm, 35mm & video camera since 1970. Mostly interested in independently produced fiction film. Fluent in French. Contact: Babette Mangolte, (212) 925-6329, NY.

● *EXPERIENCED DOCUMENTARY RESEARCHER* available June 1. Excellent administrative skills; creative. Fee negotiable. Contact: Joan, (212) 633-1300/636-4758, NY.

● *PHOTOGRAPHER/FILMMAKER* available to do production stills. Contact: John Hart Queeney Jr., (212) 243-2870/777-0731, NY.

● *FIELD PRODUCER* available. Experienced in cable news, corporate field & studio production, scriptwriting. Contact: Mary Mucci, (516) 767-1034, NY.

● *VIDEO OR FILMMAKER WANTED* to make 15-min. or less sequence showing human qualities of programs in 12 Jewish community centers in 4 boroughs & Westchester. 3 locations; fall 1983. Seeking experience & enthusiasm. Reimbursement for expenses & small fee. Contact: Doris B. Gold, Associated YM/YWHAs of Greater New York, 130 East 59 St., NY NY 10022; (212) 751-8880.

● *VIDEOWAVE,* weekly New Music magazine/interview TV series on Channel D, Sat. 9:30 pm & 3 pm. Variety format showcases NY, American, European underground bands, video artists, filmmakers, performance artists & comedians. Contact: Alan Abramowitz, (212) 646-0331, NY.

● *SOUND RECORDIST* available for short-term projects anywhere. 10 yrs. field experience in 16mm, video & public radio. Reasonable rates. Contact: Robbie Leppzer, PO Box 1008, Amherst MA 01004; (413) 665-4712.

● *4 INTERNSHIPS AVAILABLE* at Visual Studies Workshop beginning Sept. 1983: Research Center, Exhibitions Program, VSW Press & *Afterimage* journal. 16-40 hrs./wk.; academic credit available; no stipend. Gain in-depth experience & training in collections management, exhibition preparation, gallery management, printing design & production, critical & news writing, newspaper design & production. Applications should include letter of intent, resume, 3 references & examples of past work where applicable. Contact: Tanya Weinberger, VSW, 31 Prince St., Rochester NY 14607.

● *CREW CALL: Wunderkind,* directed by Rachel Feldman, choreographed by Carl Tillmanns. Shooting 10 days in August, NYC. Dance & music film w/ some of NY's finest artists. Accepting resumes w/understanding of low-budget limitations. Contact: Feldman/Tillmanns, 45 West 11 St., NY NY 10011.

● *NYU DEPT. OF FILM & TV* seeks full-time faculty member for 1983/84 academic yr., w/ possibility of continuing upon review of first yr.'s work. Position includes teaching 2 production workshops & 1 academic course, general student advisement plus service to dept. & university through faculty committee work. Faculty members work closely w/ students as academic & production advisors. Requires substantial production experience in communications industry, TV & video. Working knowledge of film production desirable. College degree & some teaching experience preferable. Salary & rank commensurate w/ professional qualifications. Send detailed resume. Contact: Prof. Robert Costello, Search Committee, Undergraduate Film & Television, NYU, 65 South Building, NY NY 10003.

Courtesy Mirror Films



Alexandre Rockwell's new film *Hero* is in post-production.

Publications

● *TUNING IN: A Guide to Transformational Media.* Semi-annual publication of Institute for Conscious Evolution. Networking tool for producers of film, video & audio concerned w/ positive message, global transformation, "individual responsibility for healing ourselves & the planet" etc. Are you producing media about holistic health, consciousness/personal growth, alternative energy, educational & children's media, women & men, spirituality, ecology/environment or other "New Age" preoccupations? Contact: Tuning In, 144 Belvedere, Mill Valley CA 94941; (415) 383-2864.

● *OREGON GUIDE TO MEDIA SERVICES:* Latest directory of film, video & related businesses. $6.50 from: The Media Project, PO Box 4093, Portland OR 97208; (503) 223-5335.

● *1983 SATELLITE DIRECTORY:* Guide to carriers, systems operators; complete listing of all US licensed earth stations; company profiles of over 500 manufacturers & distributors of satellite communications hardware & related equipment; listings of technical & programming services, govt. agencies, communications attorneys. Over 10,000 entries. $147/individual; 20% discount to organizations listed in *Directory.* Contact: Phillips Publishing, 7315 Wisconsin Ave., Ste. 1200N, Bethesda MD 20814; (301) 986-0666.

● *VIDEO PICTURES OF THE FUTURE:* Latest on state-of-the-art video technology including HDTV, graphics & special effects, future videotape formats, microcomputers in TV. $35 from: SMPTE Books, 862 Scarsdale Ave., Scarsdale NY 10583.

BULLETIN BOARD BULLETIN

We appreciate receiving notices for posting from AIVF members. Please continue to keep us aware of available services, screenings, festivals, job openings, and miscellaneous information! In order to keep the bulletin boards neat and all notices visible, we will remove posted material after two months unless otherwise noted. If you wish to keep a notice posted continuously, please send us a periodic reminder.

Trims ● Glitches

● *FILMMAKERS:* Interested in a summer or fall tour of USSR? Meet Soviet filmmakers, visit studios etc. Cost negotiable. Contact: Susan, *AIVF,* (212) 473-3400.

● *FOR A HISTORY OF DOCUMENTARY VIDEO,* author would like to hear from independent producers & anyone w/ info on pioneering work. Will be traveling to Chicago, Minneapolis, San Francisco, Los Angeles, New Orleans & Boston during Oct. & Nov. to conduct interviews & view tapes made since 1968. Contact: Deirdre Boyle, 3 West 29 St., NY NY 10001.

● *CONGRATULATIONS* to 15 recipients of first round of Mid-Atlantic Regional Media Fellowship Grants: Narrative—Mike Cantella (PA), David Davidson (NJ), John Huckert (MD), Steven S. Weiss (DC); Documentary—Christopher Farina (MD), Tami Gold-Ahern (NJ), George Hornbein (PA), Lorna Rasmussen (OH); Animation—Paul Glabicki (PA), Emily Hubley (NJ), Daina Krumins (NJ), Brady Lewis (PA); Experimental—Al Mahler (PA), Richard Myers (OH), Peter Rose (PA).

● *NY STATE SENATE* restored $4 million to the NY State Council on the Arts budget for Fiscal Year 1983/84. Largely due to the outpouring of letters from artists & concerned citizens, a proposed 13.8% cut was averted. *AIVF* members & staff were a significant part of this public protest. Thanks to all who added their voices!

● *ERRATUM:* In April '83 In ● Out of Production we did not properly distinguish who did what on the film *Home Free All.* We have since been informed that the film was written & directed by Stewart Bird, & produced by Peter Belsito & Stewart Bird. Any correspondence regarding the film should be directed to 320 West 90 St. #5F, NY NY 10024, *NOT* to the Independent Feature Project.

● *ANTHOLOGY FILM ARCHIVES* seeks info on number & condition of artists' & independent videotapes, especially work done between 1965-75, for national survey. Contact: AFA, 491 Broadway, NY NY 10012; (212) 226-0010. ■

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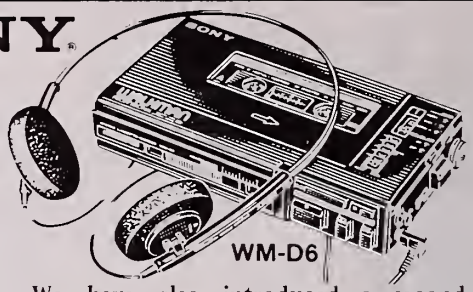
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THE
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SEPTEMBER 1983 ● VOLUME SIX, NUMBER SEVEN

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&
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Cover photos from top to bottom: Videofreex at work in 1973, members of New Day distribution collective, and current staff of University Community Video.

LETTERS

Positive Reaction to "Reaction & Resistance"

Dear *Independent:*

I would like to thank you for focusing on the problem of racism in your July/August issue. In an era of "retrenchment" and "fiscal responsibility," it is refreshing to hear an example of a social agenda in which the elimination of racism leads the list (followed by classism, sexism and agism—not necessarily in that order).

While institutional racism abounds in our so-called free country, nowhere is it more damaging to our national interest (that is our *real* national interest and not that espoused by capitalist carpetbaggers) than in the media. How can we as a people hope to overcome our troubled past when the media continue to brainwash us with trashy, trendy stereotypes? There are few voices speaking out and even fewer voices heard above the commercial din. In short, your July/August issue makes me proud to be a member of *AIVF*. Keep up the great work!

Rich Sette, MSW

Media Project Footnotes

Dear *Independent:*

Thank you for the coverage of The Media Project in Isaac Jackson's article, "Plugging into the Video Circuit." We enjoy *The Independent*, and are appreciative of the publicity for our programs which you have given us. Unfortunately, there are a number of errors in Mr. Jackson's description of our distribution program. I am afraid that our long-distance communication lines became fuzzy.

First of all, the tapes which were distributed to hospitals nationwide were produced by Good Samaritan Hospital and Medical Center in Portland, Oregon. Their titles were *Changing Home Behaviors: A Program for Parents* and *Nuclear Radiation Emergency. Hurt on the Job* by Clayton Rye (not Wrye) is a video work which we distribute through our

(MORE Letters on p. 29)

The Independent welcomes letters to the editors. Send them to FIVF, 625 Broadway, New York NY 10012. Letters may be edited for length and clarity.

MEDIA CLIPS

There You Go Again. . .

KATHLEEN HULSER

Once again National Endowment for the Humanities Chair William Bennett has gone public with a condemnation of an NEH-funded documentary, calling a film on Palestinian women "propaganda." This time around, Bennett's speak-out was prompted by an identifiable pressure group: the Anti-Defamation League of B'nai B'rith had issued a press release criticizing Elizabeth Fernea's *Women under Siege,* a film dealing with the women in a Palestinian refugee camp in south Lebanon. Filmed in 1981 before the area was overrun by the Israelis, the film was part of a trio of educational films exploring the changing roles of women in the Middle East. ADL called the film "propaganda" because only the Palestinian women express their views and the Israelis are not part of the picture except as the authors of bombing raids. Bennett agreed with that assessment.

Fernea, a lecturer in the Center for Middle Eastern Studies at the University of Texas, explained her intentions in a study guide produced for classroom situations: "The film was not designed to investigate the political activity of the PLO nor the larger problem of the Arab refugees, but to look closely at women and the family in a wartime situation of constant anxiety, threatened attack and potential armed conflict." ADL and Bennett both lambast the film for its political sentiment; but given the location of the documentary, it's hard to imagine a filmmaker recording interviews which are entirely devoid of comments on important features of their existence as refugees—such as the PLO. Neither of the parties attacking *Women under Siege* drew any distinctions between the structure and content of a public affairs program and an educational film, although the standard of "balance" invoked clearly was the measure customarily applied to news programming.

The attack itself (unusual in that it was directed at a film funded under the previous administration) raised some further troubling questions. *From the Ashes: Nicaragua Today,* the film Bennet lambasted last year, and *Women under Siege* have several things in common which no other humanities project listed in the last five years has: Both were made by women, focus on a Third World country and deal with women in a contemporary setting. Is it, then, the combination of Third World, women-related and contemporary concerns which attracts the Chair's thunderbolts and not, as he says, their lack of relevance to the humanities? Also, since one NEH mission is to bring the humanities to a wide public, shouldn't its officials be sensitive to how a dose of currency helps stimulate audience interest? Furthermore, to publicly attack projects already approved by non-partisan experts in the field is to politicize the definition of the humanities, violating the public trust in the impartiality of the Endowments.

As *AIVF* said in a strongly worded letter to NEH protesting Bennett's remarks, "The panel process was established to ensure that funding decisions are made based upon merit by experts in the field, rather than by politically appointed officials. Your repeated attacks on the panel process along political lines jeopardize the democratic function of the NEH and undermine the credibility of the agency in the field and with the American public."

In a letter of reply Bennett denied that he had undermined the integrity of the panel review process or discriminated against those of differing views and said that NEH had funded "every single media proposal recommended for funding by the National Council on the Humanities (a 26-member advisory board appointed by the President)" since his appointment. In an effort to discover more about funding trends, *The Independent* looked at the structure of decision-making within NEH. Grant approval is not explicitly controlled by any of the people involved in the five stages of the process—panel, outside reviewer, staff recommendation, NCH review and Chair's approval, although by law the Chair has the right to make all final decisions. In reality it's not necessary to use that final veto power to determine outcomes. All the above-mentioned people are either appointed by the President (Chair and NCH) or hired by those appointees or their subordinates. Since the recommendations sent to the Chair will be a function of the kind of people chosen all along the way, there aren't likely to be any unpleasant surprises at the last stage.

The procedural intricacy of the funding system rules out any pinpointing of bias, in the absence of a comparative analysis of proposals submitted and funded under the different administrations. But public fears of bias will continue to flourish as long as Bennett keeps commenting in the press on films he doesn't like. The spectacle of such behavior in an Endowment head degrades the post and demonstrates little respect for the broad concerns essential to the health of the humanities.

Comments may be addressed to: NEH, 806 15th St. NW, Washington DC 20506.

Tom Hartwell



The crew of *Reformers & Revolutionaries: Middle Eastern Women,* a film trilogy including the NEH-funded *Women under Siege,* which annoyed Chairman Bennett.

GROWING PAINS

Help *FIVF* grow! We can no longer use our office space for screenings, seminars, workshops and other public events that we sponsor throughout the year. If you know of screening or meeting spaces with film and/or video equipment in Manhattan, please call Isaac Jackson at (212) 473-3400.

Define & Control: CPB To Re-pigeonhole Indies

At the June meeting of the Corporation for Public Broadcasting (CPB)'s Board of Directors, *AIVF* and station consortia representatives lined up to address the thorny issue of CPB funding policies. In a particularly revealing exchange, a CPB Board member asked *Frontline* representative David Ives how CPB policies on funding independents could be squared with *Frontline*'s current procedures. Ives answered, "Change the definition of 'independent.'"

That, apparently, is what Program Fund director Ron Hull has in mind for the next CPB Board meeting in September. In his June report to the Board, Hull stated, "How well *Frontline* is performing [with respect to independent funding] depends upon the definition of an 'independent producer,' which we will be prepared to discuss fully in September."

Since CPB established the Program Fund in 1980, it has defined independents as producers "in complete control of the content and the budget of the production."

AIVF President Robert Richter characterized himself as one of public television's "most ardent supporters," but now one of its "most frustrated supporters." He testified to the nearly impenetrable bureaucratic obstacles he met in trying to deal with the *Frontline* staff, and their dismissive attitude once he got through. Richter noted further that *Frontline* does not issue any general invitation for proposals to independents or use peer panels to select proposals. With respect to editorial control, Richter said, "An independent producer, as your staff and policies confirm, has control over content and budget. That is not *Frontline.*"

In my remarks, I noted that CPB has committed about $16 million of its $20 million program budget for fiscal year 1983 to the four major station-based series, the *MacNeil/Lehrer Report* and to other non-production expenses. While independents have been commissioned to produce some programs for the consortia series, the series' executive poducers have final editorial control. By CPB's own definition, therefore, none of those works are independent. By that measure, the level of independent funding has sunk to a mere 20% of CPB's program dollars.

RECONCILING THE UNRECONCILABLE

The CPB Board has requested all concerned—the Program Fund, the consortia and *AIVF*—to submit proposals on how CPB can reconcile its policies on independent funding with the existence of the consortia. Unfortunately, they may not be reconcilable.

Under current law, CPB passes most of its federal appropriation to the stations in the form of unrestricted grants called Communi-

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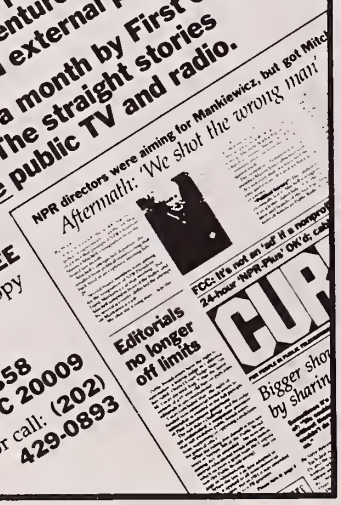
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ty Service Grants (CSGs). Congress, having concluded in 1978 that the stations were not spending enough of their funds on programming, called for the establishment of a national program fund, a substantial portion of which was to be used for independent, *non-station* production. Congressional sponsors of the 1978 legislation made clear that they intended at least 50% of the program funds to be reserved for independent production. CPB's massive funding of these major station series at the expense of independents is a poorly disguised "super-CSG" funding programs that the stations should be producing with their own funds.

During their question-and-answer period with the Board, consortium representatives began heaping praise upon *Non-Fiction TV (NFTV)* as the place where independents could "do their own thing" and still get reasonably good system carriage. The reason for this sudden enthusiasm is not hard to see: A revived independent documentary series like NFTV could be just what the system is looking for to get *Frontline* and the other consortia out of the hotseat on the independent question.

The other solution would be for CPB to do what it should have done from the time that the 1978 legislation went into effect: Reserve at least 50% of its program funds for independent production as defined by CPB itself.

The recent establishment of a $6 million pot for open solicitations (by stations as well as indies) is a good start, but only a start. In the meantime, as we go to press, the *AIVF* Board and Advocacy Committee are formulating a response for the CPB Board.

In the longer term, *AIVF* will have to press its claims before Congress this winter for legislation that will clearly allocate funds for independent production and place them in an administrative structure that is accountable to the independent community and uses fair and open procedures in funding PTV programs. Only then will the public television system and the American public enjoy the benefits of the creative strengths of independent media and hear the many distinct and expressive voices of our community. —*Lawrence Sapadin* ■

PRESS LIST

AIVF's Press List for the New York area, listing over 200 print, radio and TV contacts interested in alternative media, is available on Avery labels for $10. Use it to publicize your screening, fundraiser or production plans. Easy to update, easy to use again. Call (212) 473-3400.

AIVF MINUTES

The AIVF and FIVF Boards of Directors met on July 12, 1983. A summary of the minutes follows. Full minutes are available on request.

BOARD ELECTIONS

The new *AIVF* and *FIVF* Boards are in place. From the West Coast the winners were Howard Petrick and Loni Ding. Pearl Bowser and Peter Kinoy are joining from New York, and incumbent Richard Schmiechen is back for another term. Alternates are Barton Weiss, Yuet-Fung Ho and Dara Birnbaum.

BUSINESS

- Board officer elections: Lillian Jimenez continues as chair, Robert Richter as president and William Greaves as VP. The positions of secretary and treasurer were held open until the next meeting.
- Fiscal 1983/84 budget approved, including salary raises for all staff.
- Advisory board approved.

COMMITTEE REPORTS

- *Fundraising:* Contract with NYSCA approved, including a $7,000 increase over last year's funding. Other foundation dollars are being sought to help with the drive for members.
- *Outreach and Advocacy:* Successful *AIVF* presentations at the NAMAC conference in June rallied participants to a strong advocacy position. There is an apparent leadership vacuum within the indie community. *AIVF* continues to play a leadership role. Executive director Larry Sapadin delivered a speech at the Portland OR national conference of the National Federation of Local Cable Programmers and met with local media groups in the Northwest and West Coast. Also, the Institute for Policy Studies in DC will be donating free legal research on our possible CPB lawsuit.

DISCUSSIONS

- Advocacy strategy re: CPB for both short and long range. *AIVF* must maintain a clear, uncompromising position regarding the the functioning of CPB and its deviation from its original legal mandate to serve the independent community. A strongly worded letter will be sent to the CPB Board, as they requested. In the longer range, *AIVF* is working toward new Public TV legislation, which is due to come up in Congress during the winter of '84. The goal is a separate pool of production and distribution money, to be administered by a self-governing, independently accountable organization which is representative of the independent producing and distributing community.

Board meetings, held bimonthly at 7:30 pm at AIVF (625 Broadway), are open to all. Next dates: 9/8/83, 11/10/83 and 1/12/84. ■

WEST INDIES

Tough & True Feedback At Rough-Cut Shows

FENTON JOHNSON

This article is the first in our new bimonthly section devoted to news and issues from the West Coast.

In every artist's life push inevitably comes to shove. The vision that's been nurtured from birth through adolescence is thrust into the world, to stand or collapse alone: on the page, before the footlights, on the screen. It's a terrible moment that drives artists to drink, despair, lawyers. You find ways to make it easier. You start with your lovers, who have no choice, and with your friends, who will forgive, and if you're wise and brave you invite peers whose professional judgment you respect and whose love for the truth is as strong as their love for your cooking or your beer.

But as every filmmaker knows, there's a great gap between that informal screening and a showing before an audience, in a theatre or on television. Through its Works-in-Progress Series, San Francisco's Film Arts Foundation (FAF) is bridging that gap, giving artists a chance to see their work in a professional setting, before an audience of peers and the general public. In four years FAF has screened across the range of film genres from animation to personal films, narratives to documentaries. Film screenings are held at Gasser's Inc., a film and video supply service whose viewing room is equipped with 16mm and 35mm interlock and customized. Video projection is done at Video Free America, a neighboring media center with both monitors and an Advent system.

In both cases the artist sees his or her work screened on state-of-the-art equipment, in a setting closely approximating that of a professional theatre. That experience by itself is an education for the filmmaker who's yet to see their work off the flatbed. "One main advantage of a WIP screening is that the audience sees your work in a theatre-like situation," says FAF and *AIVF* Board member Howard Petrick. "Regardless of the criticism you receive, you learn to defend what you're doing, and that's useful all along the line."

Film and videomakers from each genre give WIP screenings high ratings, though the documentary-makers are most enthusiastic. "You've got to get that audience reaction," says filmmaker David Brown, who screened his anti-nuclear documentary *Strategies for Survival* last March. "You get so closely involved that you can't be objective about your own work." Both Brown and Judy Irving, co-director of *Dark Circle,* identified proper tone for narration as a problem in their documentaries, and agreed that comments from WIP screenings altered their perceptions of what tone was most effective. "We worked to pull back from a polemical and didactic point of view," Irving says. "We learned to understate, to let the stories speak for themselves." As a result of comments at his screening, Brown increased his narrator's role to provide better transitions between scenes and more clarity in the film's overall direction.

Not every filmmaker's experience with WIP screenings has been so positive. Wayne Wang, whose narrative film *Chan Is Missing* screened through FAF as a rough cut, recalls the experience as "devastating." While he concedes that the showing was ultimately beneficial, he stressed the importance of timing in planning a WIP screening. "We showed the film too early," he says. "It's hard even for filmmakers to see someone's else's rough cut." Wang expressed fears that screenings before a general audience tend to attract "a crowd that has more interest in hearing themselves talk than in improving the film."

In contrast to Wang's experience, filmmaker Tom Sime calls the WIP screenings "the single most important service FAF offers." His personal films might seem the least likely type to benefit from the WIP process, but he terms the WIP process "invaluable." At both his screenings he found his audiences to be "noncompetitive, with cooperation among organizers, filmmakers and the viewers." He recommends showing a film in its fine-cut stage. "More so than documentaries, narrative and personal films have to fit in their overall structure before the audience can make sense of them," he said.

Marc Heustis, whose narrative film *Whatever Happened to Susan Jane?* was chosen for this year's Florence Film Festival, completely changed the film's point of view as a result of audience commentary. "Originally I saw the film as one character's story," Heustis says. "At the WIP screening a friend pointed out that the film should be told from a different point of view, and he was right. I rewrote the whole film, which meant reshooting a major scene and adding a narrator."

Changes of that magnitude are hard to accept, and Heustis is not alone in admitting to a bout of monumental depression after a tough WIP session. But as a result of the WIP screening, Heustis got volunteers to help with



Bette Lee

Change of Heart by Peter Adair was aired as work-in-progress over PTV, receiving valuable feedback as a result.

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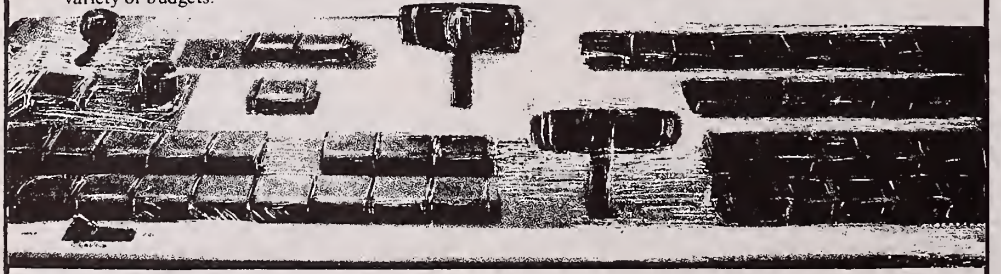
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everything from editing to retakes. Together with the positive feedback he received, those volunteers helped him finish the film.

WIP screenings commonly serve ends beyond soliciting audience reactions. Filmmakers often use the screenings as showings for potential funders. Times and locations are publicly advertised, and documentary and narrative filmmakers have discovered new angles and information sources from audience members who came because of their expertise on the subject at hand. Beginning filmmakers have gained publicity and funding contacts from other artists who have attended their screenings and been impressed with what they've seen.

Working with PBS affiliate KQED, Peter Adair has taken the WIP idea a step beyond the FAF screenings. He'd arranged to show *Change of Heart,* his video documentary-in-progress, as part of a regular KQED documentary series, with fundraising as his principal goal. As a secondary consideration, Adair organized screening parties around the Bay Area, where volunteers distributed elaborate questionnaires to solicit viewers' opinions and comments.

"As a fundraiser the idea was a disaster," Adair says, "But the feedback [from the questionnaires] was exciting. We discovered audiences were impugning the motives of our characters. Audiences thought our characters got arrested [at an anti-nuclear demonstration] because the characters wanted to be trendy, rather than because they were making a courageous decision to act. Now we're putting in a whole new section, maybe as much as a third of the film, in which we set up a context for the characters' actions."

Peter Adair can be counted upon to see the visionary possibilities of any art form, and televised WIP screenings are no exception. In addition to providing the filmmaker an opportunity to "market-test" a film, Adair sees the televised screenings as the perfect tool for "demystifying" how film and video are produced. "I wanted to show *Change of Heart* complete with window dubs," he said. "One of my main goals is to acquaint audiences with the filmmaking process." From audience surveys Adair knows that 45,000 saw what was in essence a televised work-in-progress. "With a PBS showing forthcoming, we have a chance to show the finished film," Adair noted, adding that he hoped some could make the comparison between the different versions.

Whether Adair's project will prove a model for other ventures by PBS or its affiliates remains to be seen. In the meantime FAF's Work-in-Progress Screenings continue to bring Bay Area audiences the chance to see works as they're developing, while giving film and videomakers the opportunity to try out their visions in a supportive and encouraging environment. ■

Fenton Johnson is the media coordinator at FAF and is a freelance writer on independent film.

CONFERENCE BEAT

Mainly Mainstream At NAMAC Event

KATHLEEN HULSER

In June the National Alliance of Media Arts Centers (NAMAC) kicked off its most elaborate conference ever held in the three years since the organization was formally incorporated. The halls and meeting rooms of the spiffy Walker Arts Center which hosted and mostly funded the event were crawling with media arts heavies from all over the country who had gathered to discuss the state of the field under the title "Media Arts in Transition." Since only last year NAMAC seemed to be on its deathbed, this sudden resurrection might have been more aptly titled "A Media Arts Organization in Transition." But no matter what you call it, the meeting showed how far NAMAC itself has sharpened its objectives and organizational effectiveness under the leadership of interim coordinator Wanda Bershen and chair Ronald Green.

In the past six months, NAMAC has not only devised a master plan of action which includes plotting a major yearly conference and more frequent publication of an expanded 16-page newsletter; it has also concocted a statement of mission which may help keep the organization on track in the upcoming years. As enunciated by Green at the conference, the statement specifies advocacy of independent media to the public, mutual assistance to share resources and expertise and communications among media arts centers (MACs) as the fundamental priorities.

If the meeting itself is taken as an example of the new organizational outlook, it's illuminating to examine its stated purposes: 1) "to organize a structured conference in an environment that reflected the field's growing professionalism"; 2) to present the theme "in such a way as to attract and inform a larger public as well [as media artists]." Given the slew of festivals conquered, national shows aired, favorable reviews received and prizes garnered, is it still necessary to demonstrate once again that the field of independent media is respectable? Who doubts it? Although the general public doesn't know nearly enough about our work, it's certainly respected when it is seen. Secondly, to build the meeting of a professional society around topics which are equally appealing to the general public seems to me to miss the purpose of such a gathering: insider discussions at a high level.

NEW TECHNOLOGY & PRESERVATION

Certain aspects of the four-day event reflected this blurring of goals. Out of the 28 hours spent in workshops and panels, six were devoted to various angles on new technologies and two and one half on preservation. You don't have to be a Luddite to ask yourself why a conference of financially strapped MACs was spending so much time pondering pricey techno-toys. Among the speakers in these segments were Gene Youngblood, who is writing a book on the communications, "revolution," and Alvy Ray Smith of Lucasfilm, who explained how he was able to computer-synthesize a lifelike image in the course of six months on state-of-the-art equipment. Stumping for a "decade of preservation" was National Endowment for the Arts chair Frank Hodsoll. On the film (and tape) preservation issue many voices were heard questioning the weighting of the preservation effort towards commercial film (lately NEA has been spending half a million a year to preserve Hollywood films.) How is it possible that such an awesome hunk of money in the Media Arts field is showered on preserving the work of the industry, while the independent artists and minority voices are shunted to the corner?

This clarion call for preservation raised a broader issue. The prominence of "New Technologies" and preservation in answer to the "Media Arts in Transition" theme suggests that what used to be small community projects are in many cases on the road to becoming the newest branch of high culture. Is this where the field is headed, and what will be the impact of the many advocates of "mainstreaming" policies present at this meeting of key arts administrators? What sort of national agenda should a MAC union have and how will that agenda combine the very divergent concerns of such colossi as the Museum of Modern Art and the Academy of Motion Picture Arts and Sciences with those of such miniatures as the one-person Toledo (Ohio) Media Project and the Helena (Montana) Film Society?

NEA Media Program head Brian O'Doherty's remarks at the opening session of the conference lauding bankers, lawyers and real estate entrepreneurs as ideal MAC board members brought these questions fiercely into the foreground. O'Doherty and many of the administrators at NAMAC feel that MACs are sufficiently like symphony orchestras and ballet companies that installing the three-piece suit element of the community on boards to fundraise will have nothing but till-tingling effects. The opposite position—call it the late-'60s underground paranoiac alternative media trip—tends to see the financier board member as an intruder who will ultimately not only misunderstand the purpose and methods of alternative media but actually distort the direction of the organization. Will such moolah-bringers be content to



Robert A. Haller

Arts administrators flocked to the NAMAC conference at the Walker Art Center in Minneapolis to ponder the state of the media arts field.

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see policy formulated by others? Without a crystal ball it's hard to say, but everyone who was at the conference will certainly remember O'Doherty's delightful image of the affluent board member as a "sacred cow waiting to be milked."

DISTRIBUTION & CRITICISM

Addressing the nature of the non-profit field from a different angle was critic B. Ruby Rich, who noted that distribution is a difficult area precisely because it's where the commercial and independent sectors of the media meet. Rich advocated development of non-profit distribution both because it is the weakest area of media arts and because the commercial system poses insuperable obstacles to works created in a non-profit context. As a friendly provocation, Rich also pointed out that criticism is really a branch of distribution and called for more honesty, broader selection of films for discussion and a better education (cultural and theoretical) for the practicing film critic.

At the criticism session the next day, the theme of an outward turning was again taken up by Carrie Rickey (ex-*Village Voice* critic, now of *The Movies*), who said that independents have to abandon the protective art world scene to face a larger public. From the floor suggestions were made that critics are still snowblind; that is, they tend not to write about minority films at all.

SOME KEY AREAS NOT TOUCHED

A touch of snowblindness was evident in the composition of the conference panels and workshops, which resulted in a partial minority boycott of the event. In a statement read at the final plenary, a group of Asian-American media artists and administrators explained why they weren't attending: "The complete absence of Asian-American and Native Americans [as speakers at the conference] and the underrepresentation of Black and Latino media artists is in marked contrast to the importance of the conference itself, which is to ensure a true diversity of speakers exemplifying the views, interests and multiracial, multicultural make-up of the media arts community." If NAMAC is to maintain its credibility as a diverse organization, it will probably be heeding these warnings for future events.

The media artist in relation to the media arts center was another missing person. Although many individual film and videomakers attended, no workshop or panel addressed any topic centering on how individual producers interface with MACs. Likewise, even though MACs in their capacity as exhibitors frequently grapple with problems of how to reach the public, no segment of the conference addressed how the organization can better mediate independent work to the world at large.

Bucking the practical trend at the MAC Management session, *AIVF* executive director Lawrence Sapadin emphasized that this is a period of funding crisis which can't be solved by innovative development strategies alone. The task of media arts centers today is to "forge the strongest links possible to organizations representing the constituencies [such as the environmental, gay, minority and women's movements] to which we give voice, and together to go forward to the public and the legislators who share our concerns." His statement was also read at the plenary, which greeted it enthusiastically.

When the conference wound up on Saturday after four days of morning-to-midnight activities, there was a general feeling that it's great to see so many faces from across the nation, and that there's still plenty of territory left to explore in the field of media arts. ■

Melinda Ward (Walker Art Center), Jennifer Lawson (CPB) and John Minkowsky (Media Study/Buffalo) formed the Programming Committee for the conference, which was co-sponsored by the Walker Art Center's Learning Museum Program, NAMAC, the Minneapolis College of Art and Design, University Community Video and Film in the Cities.

Coming Attractions

- **Appalshop's Headwaters Video is a Prime-Time Favorite in Kentucky**
- **A Subtitle is Born: The Process of Turning Words into Text**
- **Sandra Schulberg Reviews Independent Feature Film Production**

In the next issue of THE INDEPENDENT

Good News & Bad News At NFLCP Portland Powwow

The National Federation of Local Cable Programmers (NFLCP) and many of its members have learned to survive life on the edge. NFLCP's three-day national conference took place this year in the shadow of S.66, the Senate-passed Cable Deregulation Bill that threatens local control of cable TV and imperils access programming. Yet the conference was bursting with the energy and enthusiasm of people planning for a bright future.

Just a year ago, NFLCP teetered on the brink of disaster. It was in such dire financial straits that its leaders were considering a "kamikaze option," fearing that "the only way to save it was to destroy it" (by closing the Washington office, laying off staff and returning to a volunteer structure). Instead the leadership persevered, managing to double organization memberships, to retire more

than one-half the debt and to hold its largest-ever annual conference this past July.

Over 600 people came from across the US to a gray drizzly Portland, where the reports they heard on national policy developments were even more dismal than the Oregon weather. Keynote speaker NY State Assemblyman Joe Ferris attacked S.66, explaining that it "would largely eliminate state and local authority to mandate access channels (other than for government use) on cable systems." He warned that local independent cable producers would face increasing difficulties in getting their programs on cable if cable operators have total discretion to grant or deny such access. In addition to the "problem of sheer survival" created by S.66. George Stoney, the father of public access, warned of developments on several other fronts, including the danger that national satellite-distributed services will become dominant, squeezing out much local programming.

But however precarious the state of local cable programming, defeatism and resignation were nowhere to be found at the conference. Rather, the general attitude was one of perseverance. Many attendees have weathered previous periods of great uncertainty by their sheer determination to keep working *somehow*.

Collectively and individually, members of NFLCP will continue to work against cable deregulation in the House. Whatever happens legislatively, however, the future of local cable programming will be shaped by the makeup, size and enthusiasm of the audiences it builds. A critical factor will be nature of the programming itself. NFLCP's 1983 Hometown USA Video Festival provided an overview of some of the best local programming currently being done. One of its co-organizers, who had seen many of the 450 entries, noted two trends: increasing use of a "docudrama" approach that utilizes actors and scripts in quasi-documentary scenes; and a growing number of tapes dealing with the handicapped.

The overall quality of the Hometown USA winners shown at the conference was impressive. Technically, most of the tapes were proficient and some highly sophisticated. The diversity of subjects was notable. Some of the tapes were strikingly original, illustrative of innovative uses that can be made of cable TV. *Apple Bytes* is a Manhattan-based community information service that utilizes computer graphics and text to convey everything from news about upcoming events to children's artwork. *Rosagado en Dos,* from Valley Cable outside of Los Angeles, is a unique and beautifully produced visualization of Chicano poetry.

Other Hometown USA winners merely adapted conventional broadcast or cable formats. Although well-made, they reminded one of Stoney's comment that many of the access tapes made in the early '70s had more imagination and originality than a lot of those now being produced. The contrast between the most innovative tapes and the most conventional ones raised a fundamental question about the future of local cable programming: Can it reach audiences by offering a real alternative in content and style to standard TV, or must it adopt a "look" and format that viewers are used to in order to persuade them to watch?

In addition to speeches and screenings of videotapes, the conference was jam-packed with other events, including a seminar on the use of computers in access centers, a state-of-the-art satellite teleconference and eight tracks of workshops in such areas as local origination, access and local government and cable. *AIVF* executive director Lawrence Sapadin facilitated two of the workshops in the "independent producers and labor" track and gave a presentation on independents and public TV.

The determination felt by those at the conference was summed up by Dr. Everett Parker, head of the Office of Communications of the United Church of Christ, who is about to retire after 30 years of working to protect the public's interest in communications. He said simply, "In the time I have left, I am going to keep on keeping on."

—Peter Broderick ■

Peter Broderick is an independent producer and telecommunications consultant based in Santa Monica, CA.

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IN FOCUS

The Trouble With Time Code

DAVID LEITNER

"Say, what have you got against DataKode?

The words stuck in my ears. Standing at the threshold of the Ray and Niuta Titus Auditorium in the new wing of the Museum of Modern Art, I glanced up sharply at the voice. I'm sure my face registered my peeve. To be greeted in this manner by the local Kodak man—who, like myself, was in attendance for MoMA's presentation to SMPTE, "The Preservation of Moving Images" —seemed unjust. After all, wasn't I the guy who praised DataKode in the January/ February 1983 issue of this magazine as "a feat of inspiration and wit"?

"No, I'm all for DataKode," I countered. "But I think your marketing guys got a little ahead of themselves. I've seen three formal presentations on the wonders of DataKode, yet there's not a single piece of equipment on the horizon that can utilize it."

This exchange last May was sparked by scuttlebutt from the West Coast regarding my contribution three weeks earlier to a panel discussion, "New Technologies for the Independent." Sponsored by the Independent Feature Project/Los Angeles and Filmex, this session was one of a day-long series under the rubric "Nuts and Bolts: Producing the Independent Feature Film." My colleagues on the panel included representatives from Lion's Gate Films, Zoetrope Studios (remember, this is LA), Image Transform and Eastman Kodak. At an informal pre-panel get-together to acquaint participants and moderator, the topic of time code was broached by the Kodak representative, who wished to expound on the bright future of Kodak's innovation. Advocating the point of the view of a member of the audience, I had interjected, "I'm producing a low-budget independent feature film in *1983*. I'd like to take advantage of the economies of time code. What time-code system is available for my project?"

As the only person on the panel with direct experience with film time code, I had to answer my own question in this way: The Aaton Clear Time Recording system is in the field at this moment, and despite birth pains, does what it's supposed to do. The system that's been developed by Coherent Communications in conjunction with Arriflex, of optically recording 80 digital bits SMPTE-style on the edge of the film, will not be available until later this year. It will require fitting flatbeds with optical heads to read the signal, and it will carry an estimated price tag of $12,000 for camera module, Nagra module and master clock.

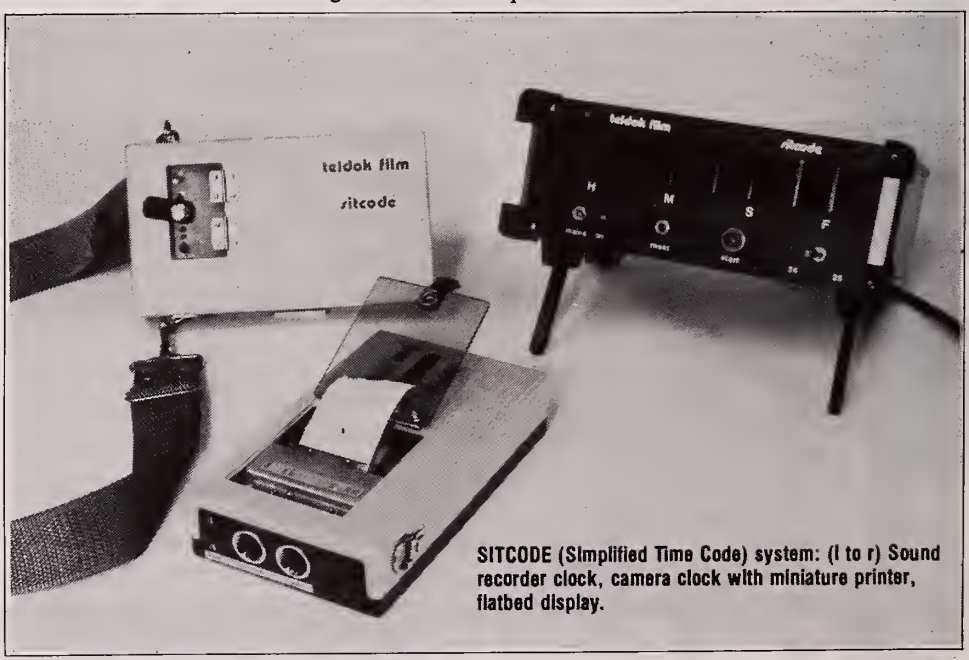
As for DataKode, no top-shelf 16mm camera with cassette magazines can accommodate a single-system-type recording head at the moment, and even if this were possible, how wide would the track be? Where could it be located? Might there be several tracks? Should there be an offset between the time-code address and the frame itself? The camera that Kodak used to demonstrate the feasibility of DataKode was a single-system Auricon—hardly state-of-the-art. Furthermore, with a peak signal 46 db below that of magnetic tape, the poor signal-to-noise ratio must be of some consequence. How about spurious magnetic fields from motors, ultrasonic cleaners, magnetized rollers or telecines? I've been told that repeated playing reduces the signal level. How many generations can such a signal be reproduced? I've just heard that tests employing a specially outfitted Panavision camera at Universal Studios to film a *Simon and Simon* episode showed uneven results; there was a problem with dropout.

DATAKODE OR DATAKOTE?

The Kodak man knew nothing of the Aaton system and blithely dismissed the Coherent Communications optical edge track. He suggested that I misunderstood the concept of DataKode. "In the first place," he pitched, "it's not a time code. It's a magnetic oxide surface on the base of the film that can receive a magnetically recorded signal." (I'm quoting from memory.) That is, one need not record a SMPTE digital time code; any useful signal within the band-width of DataKode is okay. If this is true, then DataKode is a misnomer, or at best misleading. Maybe Kodak should rechristen it DataKote.

With growing impatience, the man from Koday suggested that I think about DataKode as "electronic sprocket holes." (The other panelists were beginning to tire of the subject by then, but I was in a contentious mood.) His analogy was incomplete. Pilotone is analogous to electronic sprocket holes, 2.5 hertz per film frame, but time code is in concept a much more powerful tool. Time code gives each frame an address related to the passage of time and provides a broad data base from which all kinds of useful information can be organized. Since time code is so widely misunderstood, I considered it imperative, if the subject is to be raised at all, that the panelists clarify the distinction between DataKode and time code, as well as among the different types of time code: Aaton, optical, magnetic. What's more, in answer to the question put forth by the hypothetical low-budget producer of 1983, we had to be realistic in our assessments of availability, cost and actual usefulness.

At this point the moderator exercised his prerogative, deciding that the panel discussion should exclude the issue of time code altogether: Too specific, too controversial. I was enjoined from bringing up the topic and invited to limit myself to the subject of Super-16. But my concern left its mark: On stage the gentleman from Kodak carefully qualified his remarks on the subject of



David Leitner

SITCODE (Simplified Time Code) system: (l to r) Sound recorder clock, camera clock with miniature printer, flatbed display.

DataKode and admirably tempered the sales pitch.

MATCHING NEEDS & RESOURCES

My reproach to the New York Kodak man three weeks later was fueled not by spite but by frustration. How can anyone be against such a clever innovation in film technology? I'm not; my true bone of contention is that for all the high technology, no one has carefully examined the point at which the needs and resources of the low-to-medium-budget producer intersect to render such a concept practical. Instead, it's all pie-in-the-sky.

For the sake of perspective, let's look at some history. Crystal synch, an innovation of the '60s that unfettered the camera and banished the synch cable, was not the inspiration of major camera manufacturers. It developed out of the practical and aesthetic concerns of the movement known as *cinema-verite.* Silent, hand-held 16mm cameras like the Eclair Noiseless Portable Reflex and portable recorders like the Nagra III that arrived in the late '50s and early '60s ignited an eruption of *verite* and direct cinema activity, both here and abroad. A new form of documentary characterized by high-quality synchronous sound and intimate hand-held camerawork was born. Ricky Leacock and D.A. Pennebaker felt that the camera and recorder should be free agents, however—that the cable between them required to record the camera's speed on the magnetic tape for later reference (your basic Perfectone, Pilotone, Neo-pilotone) should be cut. That's how a Bulova Accutron watch with the tuning fork oscillator found its way onto the side of Leacock's camera. If the tuning fork were accurate enough, it could govern the camera speed and a second watch could provide a Pilotone-like signal to the recorder for later resolving. And it worked!

Fortunately for the Accutron watch, crystal oscillators of great accuracy became available by the mid-'60s, and crystal synch as we now know it was invented concurrently by Perfectone of Switzerland, Beauviala of France and other independents. Where were the important camera manufacturers during this period? Studio cameras (most feature work of that time was studio-bound) were powered by three-phase synchronous motors that plugged into the wall and were governed by the 60-Hz line frequency. The recorder was plugged into the wall and controlled likewise. Perfect synch was obtained, and who needed anything more? There was plenty of room on the studio floor for thick cables.

So the portability and freedom of movement introduced by crystal synch sprang from the needs of relatively low-budget documentary filmmaking. There's a lesson in this for manufacturers of time-code equipment. Who would time-code benefit the most? In what type of filmmaking is the clapstick most a nuisance and a hindrance, with slices of life grabbed with no chance at a "Take 2!", with high shooting ratios and multiple cameras common? It would be folly to neglect the natural market for time code by pricing the low-budget independent filmmaker out of the picture.

This mistake has been made once already. The European Broadcast Union sanctioned a time code system in the middle '70s that employed four LEDs near the camera aperture to expose onto the film's edge a sort of supermarket bar code that repeated every 24 frames. By special circuitry, a corresponding signal was recorded magnetically onto the ¼" tape. The idea was to automate flatbeds and assorted film handling devices. But the cost of the technology proved prohibitive; only large television organizations like BBC could invest on the scale required; individuals couldn't justify the expense. Not only the camera and recorder, but the flatbed as well had to be fitted with the necessary reading and display devices and controllable motors. Ironically, editors in Germany grew frustrated watching the automatic flatbeds rocking endlessly back and forth in search of synch and frequently took over the controls themselves. They had to rely on the time-code displays, however, because the bar code was unintelligible to the eye. In 1983, despite all the research and development and published EBU standards, this system is dead.

As of this writing, one system is viable: Aaton's Clear Time Recording. Alphanumeric characters—camera number, production number, year, month, day, hour, minute, second—are exposed onto the edge of the film once every 24 frames. Upon transfer, a similar legible listing is printed by daisy wheel along the edge of the fullcoat. No further devices are necessary; however, you must use Aaton equipment. The cost? Three, four, five thousand dollars or more, depending upon whether the camera microprocessor is purchased with the camera or retrofitted, the type of audio recorder and so on. This system was developed by a company that has invested a decade of invention towards a time-marking system especially suited to documentary filmmaking.

LATE NEWS FLASH!

Yet another time-code system has materialized—devised by yet another European drawing a lesson from the demise of the EBU time code. Peter Krieg, a documentary film and videomaker from West Germany and president of Barfuss ("Barefoot") Films, has created a universal time recording system "for all documentary filmmakers who need a time-code system but can't afford one."

SITCODE (Simplified Time-Code) can accommodate any camera that uses a bloop light to mark synch speed. When synch speed is achieved, a cable plugged into the synch output of the camera relays a signal to a small box housing the super-accurate crystal clock and a miniature Olivetti printer, which prints the precise time of synch speed—hour, minute, second, frame—on a strip of paper. Each camera start is thus recorded. No camera modification is required. Similarly, a tiny outboard clock connected by cable to the audio recorder sends a burst of Kansas City computer code to the head of each sound take. Since it is recorded on the sound track, it is transferred to the fullcoat intact. The camera clock/printer and the sound clock are synchronized at the outset of each shoot by simply connecting them for a moment with a special cable. Both automatically set to zero; there's no provision for recording actual time of day. Synch is good for at least eight hours.

The third component in the system is an LED display for the flatbed. A simple optoelectronic counter called a "shaft encoder" is installed on the flatbed by the filmmaker (really, it's easy), and the display is plugged into any flatbed sound output: loudspeaker, headphones, whatever. To synch up, the print is run down to the first synch-speed light. The slip of paper indicates the relative time at that point, and sound is advanced until the electronic display matches the slip of paper.

Krieg intends to sell the three components (see accompanying photo) for $3,400 complete. He has no US distribution, but inquiries can be directed to Peter Krieg at Barfuss Film, Schillerstrasse 52, D-78 Freiburg, West Germany; tel: 07-61/757 52.

For that producer of a low-budget independent feature in 1983 who's intrigued by the possible economies of time code, there are glimmers of hope after all. ■

David Leitner is an independent producer who works at DuArt Film Labs in New York.

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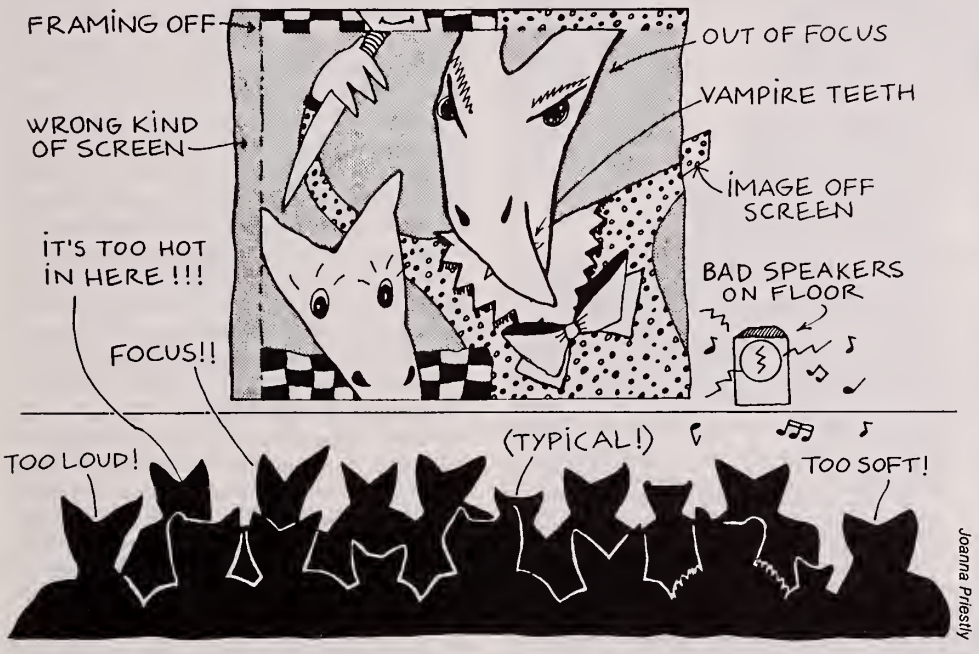
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How to Beat the Screening Meemies



BOB BRODSKY & TONI TREADWAY

Every traveling film and videomaker has had the experience of seeing his or her works look great one night and lousy the next. This is what we hear and this is what we've experienced on tours. For guest artists, a lot of valuable meeting time is consumed while they try to make the best of mediocre technical setups. Of the 15 locations we visited last year, only two were able to display the best of our films and tapes' images and sounds. These two screenings occurred well into our tour, and it was a rare treat to have a couple of hours open for hanging out.

We tried to see to it that the person who had engaged us, usually the screening or workshop coordinator, had a list of the facilities we needed. A typical list went like this: Super-8 sound projector, 16mm optical sound projector, ¾" video playback deck, 2 monitors large enough for the group, same with the film screen (video projector not desired unless it is very high quality), blackboard.

What we got blew our minds. We got 16mm projectors that made vertical stripes out of titles. One sound system was connected to a lectern amplifier with a fixed 3:1 compression ratio to capture the voice of lecturers who ambled away from the lectern mic. During the quieter parts of our sound tracks, we could distinctly hear the projector motor over the sound system. At several screenings we got color bars resembling rainbows—and the hue or chroma controls were broken on the monitors. After our first junket we began carrying our own blackboard eraser, chalk and felt-tip markers, for while boards were always available, the accessories weren't.

We are now also carrying standard SMPTE test films and test cassette. Because they originate from an accepted standard, most center staffs will agree that their images and sound ought to screen well. This usually eliminates the retort, "Well, last week's artist's work looked just fine." The SMPTE test films contain clear set-up parameters as well, and they all take the wear and tear of a first plunge into unknown projectors and decks. Here they are: V3-RMS (¾", $55); V2-RMS-V (VHS, $55); V2-RMS (Beta I or 2, $55); P16-PP (16mm, $45). Order from SMPTE, 862 Scarsdale Ave., Scarsdale NY 10583. It's best to make your own 8mm and Super-8 test films using Kodachrome stock. With a camera of known good quality, film a full roll of white text on black background. Make sure it's properly exposed so that the letters have maximum sharpness. Fill the screen with text. On the Super-8 film, record a sound track at 18 fps on both the main and balance stripes. Record ⅔ of the film with a rich speaking voice and ⅓ of the film with a classical piano concerto. Alternate passages of speaking with music, because you may have to strike a compromise as to what equalization sounds best.

With test materials and clear advance requests to the programmer, the visiting artist is almost prepared to travel. Being directly in touch with the particular technical assistant for your show is all that remains. Specify to the techie how you want the room set up, whether it needs to be totally dark or not, what kind of lighting you need. Ask whether the room has a tendency to get too hot or too cold. If you can't get to the tech person, lay it all on the coordinator. If the coordinator or programmer is very busy, little will be done about your requests. On several occasions when we did workshops during daylight hours we were unable to darken the screening room beyond the kindergarten nap level. Occasionally the temperature soared or plunged. Once a large dance class thundered on the ceiling while we attempted a show with delicate sound tracks. We felt that we hadn't asked enough questions about the set-up.

When an artist packs for a tour, a few additional items can help the show. We carry a first aid kit for projectors, decks and monitors, including a small bottle of Johnson's Lemon Pledge furniture wax and Q-Tips to clean and wax projector film paths, denatured alcohol and chamois squares for video heads, a small screwdriver kit and penlight for getting into things and tweaking them, and lens cleaning tissue. We also carry several decent Super-8 take-up reels (16mm ones can usually be reclaimed on the spot; not so with Super-8 and 8mm).

AND NOW FOR THE FUTURE

Because our tours focus on technical things, coordinators and techies often ask us to help them design their set-ups to serve their constituencies and visitors a little better. A lot of what we say to them can be read between the lines above: Clean the projection booth window on both sides before every presentation, as well as the lens. Someone needs to clean and restock the lavatory also. With too little attention to basics (such as food!), audience involvement wanes. The tech problems of most screening and workshop locations stem from the way they acquire equipment. Sometimes the equipment is chosen by people who haven't really experienced what serves most users best. More often the locations get donated leftovers and attempt to assemble them into a functioning chain. One center, for example, was attempting to power two hundred-pound speakers with a 35-watt home stereo amplifier. The screening began with apologies from the technical director for distorted sound. Given these limitations, there are still some suggestions we'd make.

First, the room. A good screening location has good sightlines, is totally darkened easily

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and has some kid of ventilation and temperature control (besides opening the side door into blinding sunlight or city traffic.) It has good sound all around, modest acoustical reverb and no "dead spots." It's a lot of work to make a good screening room, but sooner or later someone gets the vision to do it. We know of performance centers that have spent thousands of dollars on equipment whose excellence is lost to bad acoustics or sightlines.

If the room is narrow, film projection will be better with a glass-beaded screen. The newer small glass beads return a brilliantly sharp image. Media Study/Buffalo uses a giant beaded screen with small lamp projectors to great advantage. If the room has a wide viewing angle, only a white matte screen and very bright lamps will do. (Lenticular silver screens are not made in large size, and the largest ones are difficult to keep flat.)

Video projection systems are just beginning to become acceptably bright and well-registered. But they are still unconscionably expensive ($5-8,000) for centers that must meet a variety of access needs. Better to keep a small stable of Sony, Sharp, RCA or Electrohome monitors. Each of these brands has loud detractors, but we've found these monitors in acceptable condition in more than one screening place. Because monitors tend to drift away from a neutral reproduction of color, it's important to set up at least two so viewers displeased with the color on one can turn toward another.

Virtually all 16mm projectors are capable of delivering a good show—if they are in good repair. Our films have been mangled by the best of models. Annual servicing of the pull-down and belts is mandatory. Sound pick-ups need to be cleaned, checked, readjusted and their electronics replaced when they begin to get noisy.

Video decks do not have a very long life in most screening facilities. Without major overhaul, two years is it. We've put our tapes into more moribund decks than we'd care to remember, and out of them came far more video artifacts than ever existed on our tapes: streaks, smears, reckless contouring (false edges). Once an old deck mercifully died during a screening, saving us further embarrassment.

SOUND

Almost everyone (or so it seems) sets up sound systems to reproduce New Wave. Most members of the audience who aren't in the process of losing their hearing today have lost it already on acid rock. So, what's with sound? A lot. People lose their hearing selectively, so the goal is wide-range distortion-free audio. The sound off 16mm film is rather limited in frequency range and dynamics, so that a contemporary hi-fi sound system, used to the fullest, reproduces a lot of hiss and hum that is in the sound system and not encoded on the film. The reason the old Voice of the Theatre loudspeakers reproduced so well is that they were limited and matched to the

sound that could potentially come off the film. They were large, too, and effortlessly hurled the audio out into the audience. Video (and Super-8) provide a wider range of sound, but it too is dynamically limited. To make the loud passages really loud is, by the nature of the medium, also to bring up lots of undesirable audio noise. Several instruments are needed to make the audio sound very good in most independent screening facilities.

In addition to a pair of large bass reflex loudspeakers with good mid-range, upper mid-range and minimal tweeters, a very "clean" large power amplifier is needed to supply them. Two other elements are necessary, and these should be available for adjustment about two-thirds of the way back in the screening room (not in the projection booth). The number and location of an audience can significantly modify the way sound is heard in a room. Therefore, corrections can be most easily made from portable, disconnectable controls out in the midst of the audience. The primary control is a pre-amplifier with graphic equalizer. Within the audience a technical assistant with relatively little training can improve the intelligibility of speech, remove hum and hiss and increase the volume and dynamic range of music. A secondary control is a dynamic range expander. We use the DBX 3bx series 2 ($600). The basic purpose of this unit is to remove the compression of the audio that is necessary to encode it on film or tape. The loudest sounds get louder and the quieter sounds quieter.

The 3bx unit divides the sound spectrum into three parts, expanding each one separately. This eliminates the "pumping" effect common to single-band units. The amount of expansion is variable, as is the crossover level of audio at which the unit neither increases nor decreases the level of signal passing through any of its bands. When used in conjunction with an adequate amplifier and room-filling loudspeakers, the effect of a properly used expander is to dramatically reduce the need for equalization. It adds a measure of realism to audio (in a really quiet screening room) that is astounding. It functions equally well with audio from all recorded sources: Super-8 , 16mm and video and audiocassettes.

Finally, when the lights come on after a screening, it's important to bring up the light level slowly. About half the locations we've presented in didn't have the ability to do this, and everyone was blinded by a flood of light. Even an old floor lamp is preferable to on/off switches for 300-watt floods. The show isn't over until the room is empty.

As screening and workshop centers increase their service to independents, it's important that the work presented get better viewing and hearing. Technical considerations are only a beginning, but they count from the very beginning. ■

Toni Treadway & Bob Brodsky are the authors of Super 8 in the Video Age. Treadway is president of the Boston Film/Video Foundation.



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A Decade of Building An Alternative Movement

How some marginal groups of the '60s sprouted into an entire field of solid institutions spanning production, exhibition and distribution.

DEBRA GOLDMAN

The creative and political ferment of the late '60s and early '70s spawned so many exciting alternative media groups and projects that no single essay could do justice to them all. Please consider the following piece a contribution to an ongoing dialogue in The Independent, only one of the many reflections on the media community which have appeared and will continue to appear in these pages.

The alternative media movement, today a community of thousands supported by a nationwide network of institutions, began in the years after the Second World War with a few mavericks determined to use film as a personal medium. By the early Sixties, "underground film," as their work came to be called, had won a small audience whose fierce devotion offered some compensation for the obscurity and poverty in which most filmmakers worked. The political events of the latter half of the '60s transformed this scene into a movement. Emerging from the underground, filmmaking moved into the streets where civil rights and later anti-war actions were being staged. The art world ethos gave way to the urgency of political struggle. If the whole world was watching, many of the activists involved wanted a say in what was seen.

It was the hot political spotlight that drew hundreds who had never before held a camera into media. Yet even when the '60s yielded to the '70s and the energy of street politics dissipated, the commitment of its documentors did not. Independent media was never to return underground. Instead, media-makers applied the lessons of '60s organizing to their own lives, creating a web of institutions to consolidate and expand the place they made for themselves in the cultural landscape. The '60s were the heroic age of alternative media, while the '70s became the age of institution-building.

More than a decade separates alternative media institutions from their political origins, and many believe that they are now at a crossroads. Funding cuts, censorship and shrinking access to broadcast are depleting the soil in which these institutions grew. The spectre of the once-vital radical cinema of the '30s, which disappeared in the first years of the war, is a reminder of our vulnerability. The current sense of crisis turns the ten-year landmark reached by a number of institutions into an occasion for reflection. Independents, who have so often documented the history of others, now must attend to their own.

This short essay offers an interpretative overview, an outline of the social forces that brought alternative media institutions into their second decade. It is by no means intended as a comprehensive account. Instead, it concentrates on a few representative groups organized in the crucial transition of 1971 through 1973. Though not the oldest surviving institutions, they bring into sharpest relief the independent community's transformation from a spontaneous cultural event to an institutionalized profession. They also represent the varieties of institutions within the community: production facilities, exhibition centers, training facilities and distribution cooperatives. By looking at these institutions in relation to their own pasts, independents can glimpse the causes of their present condition.

A MOVEMENT IS BORN

The precedent for many alternative media institutions of the '70s was set by the Newsreel collective of the '60s, producer of some of the best-known political films of the era. The collective emerged from a meeting of New York filmmakers called by Jonas Mekas in 1967. Most in attendance had just returned from the Pentagon March in Washington and were at work on films documenting the event. At the meeting they discussed the possibility of pooling their footage to create one big collective film in place of 20 or 30 small ones. A number agreed, and soon decided to remain together beyond the Pentagon project to make other political films collectively. Those who stayed called themselves Newsreel.

The completed Pentagon film was essentially the work of one member, Marvin Fishman, although it included footage supplied by other filmmakers. The first subject Newsreel tackled collectively was draft resistance. Robert Locativa, one original member, recalls, "It was about ten minutes long, and actually it wasn't such a great film. But it was a very charged subject. Television only covered political events that could attract 500,000 people. We showed draft card burnings and demonstrations on a local level—the kinds of things that were going on all around, all the time, but a lot of people didn't know about them. So despite the limitations of the film, it generated a lot of excitement."

The stock Newsreel used was of inferior quality, but it was a free gift from a sympathetic party. It gave the black-and-white film a grainy, washed-out quality that soon became incorporated into the Newsreel esthetic. The gray look, the casual editing, the soft focus and haphazard framing all became part of the alternative political statement. Films were made as provocations: short, without narration and fiercely partisan. The logo was the word "Newsreel" flashing on and off to the tune of a machine gun.

Like other "movement" organizations, Newsreel was an experiment in the participatory democracy it advocated. The members made it known that meetings were held on Wednesday nights and that anybody interested could come and participate. On many Wednesdays film was not even the subject of the evening's heated discussions. "We did not see ourselves as filmmakers then," Locativa explains. "We were political activists. We would talk about the current situation, what was happening and what needed to be done." And just as Newsreel had no formal membership, it had no formal procedure for deciding what films to produce. "Whoever could get it together to get a project started, get the money and make it happen—those were the films that got made."

In 1969, Locativa and two fellow Newsreel members, Robert Kramer and Robert Machover, went to San Francisco where they joined with local filmmakers to form San Francisco Newsreel. The West Coast group was more structured than its New York counterpart and in its first year made five films, including one on the Black Panthers (later used by the Panthers as a recruiting tool). The films were distributed as quickly as they were made through the personal contacts the members had throughout the movement. Within months, distribution collectives sprang up in

cities like Boston, Los Angeles, Ann Arbor, Chicago and Lawrence, Kansas. Most campus SDS chapters were regular users. "Some people thought we were the filmmaking arm of SDS," says Locativa, "but it was never true. Mostly it was the FBI who thought that." As soon as a film was completed, 50 prints would be sent out to all parts of the country.

Emphasizing the special character of the radical films of those days, Locativa insists, "The films were never considered ends in themselves, or works of art. They weren't even politically finished. They were meant to be open-ended, to provoke discussion. It never occurred to us to show a documentary and then when the lights went up everyone would get up and leave. The films only introduced the main subject of the evening, which was political organizing."

SPLITS & TENSION

By 1970 the original group of twelve had grown to an organization of 60 members and collective decision-making became more difficult. Despite the open meetings, *ad hoc* productions and rhetoric of participatory democracy, the real power in Newsreel was concentrated in the hands of an inner circle of the collective's founding filmmakers and those with private incomes. All of them were men. In the absence of delegated authority, unofficial alliances formed, and an uneasy balance of power was struck between the "SDS politicos" and those who saw themselves as filmmakers first.

In its early years the tensions within the volatile collective were camouflaged by unceasing work and enormous success. But as the political climate began to change in 1971, contradictions within the group came to light. "When you have the confidence of being a true mass movement you don't worry about ideology," reflects Locativa. "It was only when things slowed down and a certain discouragement set in that people began worrying about how 'ideologically pure' they were. There was this idea that if you were pure enough, then you would do the right thing politically." The struggle over the "correct line" merged with the resentments harbored by the less powerful against the inner circle, and this angry mixture spilled out during the critique sessions to which more and more of Newsreel's meetings were devoted. The women in the collective, fed up with typing letters and making coffee while "the boys" were politicking and shooting film, began meeting apart from the men. This divisiveness fed into the growing political uncertainty.

At length it was decided that it was important politically to bring Third World people into Newsreel. Christine Choy was among three who joined. As Choy explained in a 1980 interview in *Jump Cut,* the Third World members were serious about their role as the cutting edge of Newsreel's radicalism. Although without filmmaking experience, they formed a Third World Caucus within Newsreel to press their demands for access to skills and equipment. The group found allies in the White Caucus, split, in Choy's ironic phrase, between "the haves and the have-nots, and everyone wanted to be a have-not instead of a have." Within a few months the haves walked out—or as some tell it, were forced out. The "victory" of the have-nots, however, was short-lived; under the pressures of factionalism they too splintered into new organizational alliances.

The Third World Caucus was left with films and debts. The remaining equipment was stolen or "reappropriated" from their new offices. Rent bills went unpaid. Collaborators walked out on projects. The swift and effective distribution network disintegrated as Newsreel collectives nationwide folded and radical groups moved off-campus into the community. Left with the rubble of the old organization, the group attached the prefix "Third World" to Newsreel as their new title—with some bitterness, since few former members recognized them as legitimate successors to the original collective and even fewer were willing to share their skills with the new group.

Although Third World Newsreel inherited the old collective's films, it might be said that the original Newsreel had no direct institutional heirs, for it provided no foundations for organizational growth. Its legacy is indirect, diffused thoughout the social issue media movement. Through the collective, many learned filmmaking skills which in turn were taught to others who would make political films. Yet the impact of Newsreel's notoriety was even broader, for it created a dramatic precedent for media-making as a radical activity. Neither the cooling of the political climate nor the erosion of the cultural soil in which Newsreel grew could dim the faith in the power of alternative media demonstrated by the collective. To the contrary, interest in it grew; so that in the '70s, social issue media began to fill the void left by the decline of some other forms of activism. As American political consciences grew more numb, the task of setting alternatives before the public became more urgent.

The social issues to which activists turned did not, however, have the glamour of urgency. In the absence of attention-grabbing events, the splintered movement concentrated on the struggles of narrower constituencies and small grassroots communities, who were often grappling with struggles too long-term and deep-rooted to attract the mainstream media. At the same time these new issues were too complex to be treated in the intentionally haphazard, poster-art style of Newsreel. Two challenges confronted independent media in the early '70s: to find funds to support the production of more technically polished, comprehensive films and to connect more directly and more often with the many audiences in whose interest independents worked. These were the needs that sparked the institutionalization of the independent movement.



Courtesy Third World Newsreel

FUNDING: A NEW FACTOR

Social issue media-makers might never have survived the change in political atmosphere in the '70s without the dramatic increase in the availability of funding which


John Dominis

Ann Woodward and David Cort of the Videofreex peruse tape shelves, while on the monitor Carol Vontobel listens to Elmer Benjamin name his 12 children.

characterized the decade. It is true that prior to 1970 filmmakers were not complete strangers to the luxury of grants; Maya Deren was awarded a Guggenheim in 1948, and in 1964 the Ford Foundation funded a few filmmakers, an experiment it did not repeat. But the vast majority of underground films were financed with money saved from part-time jobs or begged or borrowed from family and friends. Newsreel's production funds also came from personal contacts, attracted to the group by the political spotlight. In those pre-inflation days it was possible to scrape together enough money by these methods to produce a film. But given the dramatic rise in production costs in the '70s, independent filmmaking could never have maintained itself on such limited, irregular resources.

The National Endowment for the Arts set the pace of media funding. Congress included in the 1965 guns-and-butter budget the first appropriations for both NEA and the National Endowment for the Humanities. In a period of ever-more-visible cultural ferment, NEA and NEH represented a ground-breaking commitment to the survival of the arts outside the marketplace. In its first five years, NEA's interest in filmmaking took the form of fiscal support for the American Film Institute (AFI) (1967). It was not until 1971 that a coherent media program was created, and a year later "regional development" became a priority. In its first ten years the Media Program budget increased at an average rate of slightly more than a million dollars a year: By 1976, the original $1.26 million allocation had grown to $7.6 million. In 1981, the year of peak support, media funding totaled $12.4 million.

Very little of this money was directly available to filmmakers themselves. Tax laws decreed that funding institutions give not to individuals but to other institutions. Close to half of NEA's media budget went to AFI, which then passed roughly a quarter of those funds on to filmmakers. The remainder went to state arts councils or was distributed as matching grants to regional media centers. Established arts organizations like the Walker Arts Center in Minneapolis and the Art Institute of Chicago initiated film programs with the help of NEA. The Ford, Rockefeller and Carnegie Foundations stepped up their support as well. But in order to share in this bonanza one needed tax-exempt, non-profit status. As the funding stakes grew, the number of media institutions mushroomed, offering support services to filmmakers from Pittsburgh to Portland.

The hidden irony of government funding for political filmmaking is that the filmmakers were being fed by the hand they once bit. The largesse of funders penetrated even to an organization with as radical a pedigree as Third World Newsreel, which after two years of struggling for survival applied for its first grant in 1974. Initially, Alan Siegel, an original Newsreel member who rejoined the organization to work with the new group, was dubious of their chances. The original Newsreel had seen itself as an outlaw collective; its outside-the-system status ensured the group's access to organizations like the Black Panthers and the Young Lords, whom the mainstream media could not get near. In those days the notion of money from the government was absurd. "We applied to NYSCA as a kind of joke," Siegel recalls. "When we wrote our proposal we never thought we'd actually actually get the money." To improve their chances, Choy and Siegel devised a strategy by which they would request a ridiculously small sum to produce three films; the two have variously quoted the figure as $5,000 and $10,000. By offering so much for so little, they hoped to establishing funding credibility and a chance for institutional stability. To their surprise the grant was awarded, and the three films *Inside Women Inside, Fresh Seeds in the Big Apple* and *From Spikes to Spindles* were completed. Under the aegis of funding for the arts, radical film had attained respectability.

The cumulative effect of funding was reflected in the changing profile of the independent filmmaker. In the '60s, many political films were made by people who had extensive experience as activists but minimal filmmaking skills. In the '70s the situation was often reversed, thanks to growing enrollment in film schools as well as groups like Third World Newsreel and Young Filmakers /Video Arts, which provided training for beginning media-makers. Rather than grassroots political involvement, established skills, credits and a sixth sense for intuiting the kinds of films that would attract funding dollars became the best foundations for a new film project. As Choy told *Jump Cut,* "People just write grants for $50,000 and $100,000 before they touch a camera." Once in receipt of a grant, the filmmaker faced the burdens of accountability to an outside agency, such as record-keeping, audits and the wearying obligation to prove, on the funder's terms, the "social value" of the work. The cliche picture of the independent filmmaker as a rugged individual—be it bohemian or dissident—was in some cases replaced by a well-groomed professional image.

DISTRIBUTION PICKS UP

The business acumen needed to run a corporation to produce films is yet more crucial in one designed to distribute them. Independents entered the 16mm market when it was in the midst of a government-sponsored boom. In 1958, at the height of the post-Sputnik panic over the quality of American education, Congress passed the National Defense Education Act, which included in its provisions money for the purchase of audiovisual materials by schools and libraries. This commitment was renewed in the Elementary and Secondary Education Act of 1965. Over the years, these programs made over $2 billion in media funding available to the nation's educational institutions.

The lion's share of business generated by this huge influx of funds went to fewer than two dozen large educational distributors who were unlikely to handle independent film. Independents did not like the terms usually offered by these companies, in which the distributors kept most of the income from sales and rentals for themselves; the filmmakers were also loath to deliver work invested with so much personal commitment into the hands of indifferent merchants. The distrust was mutual, as many distributors considered independent films too different or politically controversial to be marketable. Consequently many independents tried to distribute their films themselves, though few succeeded at making back production costs, let alone generating enough income to invest in another project.

Newsreel's success at getting their films seen was an accomplishment easy to envy, but difficult to emulate. The collective operated completely outside the conventional film marketplace, relying instead on the political network of which it was a part. One of Newsreel's advantages lay in the fact that their audience was easy to target: It could be found on every campus in the country. Newsreel's task was also made easier by the fact that they were not primarily interested in making money from their films. "Sometimes we got paid for the prints we sent out, and sometimes not," says Robert Locativa with a shrug.

None of the conditions of Newsreel's success survived the original collective's demise. Subsequent filmmakers could only draw a general principle from their accomplishment: a politically engaged film requires a politically engaged audience. In the '70s, no distribution group managed to connect with its audience more effectively than New Day Films, a cooperative founded in 1972. Its impetus was the frustration experienced by Julia Reichert and James Klein when they first attempted to market their feminist film *Growing Up Female.* "It is sometimes hard to remember the time when there was no such thing as a women's film," says Bonnie Friedman, a Newsreel alumna who is now part of New Day. "But ten years ago it was unheard-of." It was certainly beyond the ken of the distributors who saw Reichert and Klein's film; all rejected it, stating flatly that there was no market for controversial films about women.

The filmmakers decided to distribute *Female* themselves. Self-distribution, although common, was a risky and rarely successful venture. Moreover, after scraping together $21,000 to make the film, neither Reichert nor Klein had the funds to purchase the necessary mailing lists. The alternative was to take the film directly to those who had the greatest interest in it. Reichert embarked on a tour of East Coast cities; at each stop she would contact women's groups, set up a screening of the film and, after the lights went up, pass the hat. The tour completed, the filmmakers pooled their accumulated resources with Liane Brandon and Amalie Rothschild, whose recently completed feminist films, *Anything You Want to Be* and *It Happens to Us,* had received the same indifferent treatment from distributors. The four purchased a mailing list, sent out twenty thousand brochures to schools, libraries and community groups across the country, and found an overwhelming response. As Debra Franco, New Day's current coordinator, notes wryly, "What those commercial distributors forgot is that most librarians are women."

The idea of a distribution co-op, in which filmmakers shared the costs of prints and promotion, was not a new one. Cooperatives offered independents the opportunity to exercise control over their work beyond the production phase. In the '60s San Francisco filmmakers formed Canyon Cinema to distribute their work, while in New York many independents belonged to the Filmmakers' Cooperative. Each group had hundreds of members and well over a thousand films. The diffuse character of the membership, however, militated against effective promotion, leaving the cooperatives to fill a passive role as clearinghouses. Unlike these large groups, New Day consolidated around a single issue (feminism), and this focus made it possible to target their audience and cultivate it fully. Because New Day expanded slowly and deliberately, over the years they have been able to maintain this focused marketing approach. Two criteria are considered before a new member is invited to join: the suitability of his or her film and the ability of established members to work closely with the filmmaker in question. When New Day was still comparatively small, a unanimous decision was required. With a current membership of nearly 30 filmmakers, much of this business is now handled by an eight-member steering committee. This careful policy has guaranteed that, even as the catalogue has expanded beyond feminist films to include works touching on a broad range of social issues, it retains a consistency in tone and political sensibility which makes a New Day film an identifiable—and consequently more marketable—quantity.

ALTERNATIVE THEATERS

While the educational market is the primary outlet for independent films, theatrical showcases for independents also have a long tradition. Since Amos Vogel opened Cinema 16 in 1948, audiences have viewed films at small exhibition sites in an atmosphere reminiscent of a coffeehouse crossed with a lecture hall. When Cinema 16 closed in 1966, its place was taken by Millennium Film Workshop (1966), Anthology Film Archives (1970) and the Collective for Living Cinema (1972). In the '70s several not-for-profit theaters were established in which the club-like ambiance of the smaller showcases was replaced by an atmosphere enough like a commercial theater that even film reviewers from the mainstream press were not afraid to attend. These include Film Forum (1970) in New York and Center Screen in Cambridge, Massachusetts, which celebrated its tenth anniversary this year. Such theaters straddle the line between profit-making ventures and grant-supported institutions, and a booking in such a house is as close as many filmmakers get to straight theatrical release.

Exhibition of independent film remains for the most part a non-profit business. Administered funding is, in fact, almost as much a presence, albeit a more hidden one, in distribution as it is in production. The grassroots organizations on which independents depend for distribution income lead precarious financial existences of their own, dependent on either the state or other grant-giving institutions. The inability of independents to break out of the closed circle of funding support, even in distribution, is the source of the community's greatest vulnerability.

VIDEO—FAST FORWARD

The institutionalization of the independent film community capped over twenty years of slow evolution. By comparison, independent video developed in fast forward. In 1968-69, electronics freaks, curious filmmakers and artists from other media first got their hands on the newly available Sony Portapaks. Like filmmakers, they initially focused their cameras on cultural and political ferment in



Courtesy UCV, Minneapolis

At University Community Video, all different kinds of people—from the youngest to the oldest—were brought in to learn how to use the light equipment.

their own communities. But videomakers' preoccupation with the technology they had discovered soon sent them in their own direction. As champions of small-format tape, they were contemptuous of the television industry's fetishization of technical quality. Yet they had their own romance with the medium's electronic magic, its instantaneousness, repeatability and global reach.

The advocates of small-format video added but one chord to a broad chorus of voices touting the imminent revolution in television. In 1967 the federal government adopted the Ford Foundation's baby, educational television, and introduced a new variable into the broadcast industry: the Corporation for Public Broadcasting. The potential of cable TV, which had been spreading through rural America with little fanfare for 20 years, was suddenly the subject of fevered speculation. In 1969-70, at the behest of the City of New York, Fred Friendly (Ford's television consultant) headed a commisssion to study the future possibilities for Manhattan's experimental cable franchise, and the report aroused interest across the country. That same year the Markle Foundation, after two decades of quietly funding academic medicine, suddenly changed course and began pouring its funds into alternative television. Independent video was caught in the swift current of this larger technological revolution and was swept along its own path.

Because ½" tape did not meet FCC standards, it initially aroused little more than idle curiosity in broadcasters. It was almost by accident that in 1969 CBS got its first look at the new Portapak. The word filtered up at CBS News that the assistant to the assistant of president Lawrence Saulter, Nancy Cain, knew something about ½" video, and what's more, she had friends who owned Portapaks. It occurred to some staffers that these young people with connections inside the movement might serve as an unofficial R & D team for the network. The gambit offered CBS two advantages: The network might come up with some "inside the hotbed of radicalism" exclusives, and at the same time get a sense of what ½" could do.

On their mission, the Videofreex, as the group came to call themselves, traveled to Cook County for the trial of the Chicago Seven and out to San Francisco, taping as they went. The tale of CBS' response to the experiment in television journalism was recounted by Bart Friedman, who joined the group soon after: "Saulter's assistant came down to the loft on Prince Street. He looked at the tapes and said, essentially, 'This is a piece of shit.' Maybe, he thought, in five or ten years you could show this stuff on television. But at the time he wasn't interested. Nevertheless, he took the tapes with him when he left." CBS' reaction to the tapes was hardly unexpected. However, the network, which did not want the tapes, had them, while the Videofreex, who wanted them, did not. So in the spirit of the times, the group planned a caper. In a carefully executed night raid, the Freex infiltrated Black Rock, snuck through security, commandeered an elevator, picked their way past two locked doors to the place where the tapes were stored and "liberated" them. Taking them home to SoHo, they began Friday night showings of these and other tapes. After a half-hearted attempt to retrieve the tapes, CBS quietly let the matter drop. For the time being, small-format video was left in the hands of alternative videomakers.

The short-lived "collaboration" between CBS and the Videofreex was a fluke; most broadcasters remained disinterested in or hostile to ½". Their indifference was countered by government funders and a handful of private foundations. The video community institutionalized rapidly, in part because the technological advances that made alternative television possible were all but contemporaneous with the first wave of funds for media. Nowhere was this partnership more obvious than in the state of New York. Thanks to the New York State Council on the Arts (NYSCA), a nationally important network of video institutions has evolved in the past decade. Tom Borrup, director of University Community Video in Minneapolis, acknowledges, "New York was always a haven for those who wanted to make a living doing video. Over the years a support system of institutions developed which is unlike anything else in the country. And it happened in large part because of NYSCA and the funding levels it provided."

Early, close ties between the funding agency and the video community set precedents for this widespread support. As early as 1971, members of the video movement like Paul Ryan were working for NYSCA. Consequently, every stirring in the video community was quickly sensed at the Council. "It was a small world, and you pretty much knew everything that other people were doing," explains Ralph Hocking, director of Owgeo's Experimental Television Center (1971), one of the organizations in the state's video network.

The presence of cable in New York also lent high visibility to the video movement. Manhattan was the site of the nation's first public access channels, which began cablecasting in 1971. Unfortunately, the agreement between the city and the franchisers, Sterling Manhattan and Teleprompter, was unclear as to what facilities the public might use. Groups like Global Village, Raindance Corporation, Open Channel and Survival Arts Media (the incorporated incarnation of People's Video Theater) stepped into the breach. With grants from NYSCA, these groups, originally formed around shared caches of equipment, were able to provide the larger community with the necessary tools to make programming. Along with New York University's Alternative Media Center, a Markle Foundation grantee, they helped produce more than a third of the programs shown on access channels in their first year.

COMMUNITY LINKAGES

Beyond Manhattan, in thinly populated upstate New York, some of the country's oldest cable systems became obvious targets for media activists. In 1971 the Videofreex decided to pack up their three-camera studio on Prince Street and construct a video facility on wheels, the Media Bus, to take the technology to just these communities. When the expense and the difficult maintenance of the hypothetical bus became clear, the group opted for two vans and a car. NYSCA grant in hand, Videofreex-Media Bus Inc. decided to move to Maple Tree Farm in Lanesville NY. The 15-room house became the base from which the Media Bus caravan set out for towns all over the state, showing tapes, organizing lectures and nurturing local demands for community access to cable. "We were like Johnny Appleseed," explains Skip Blumberg, one of the original Videofreex. Everywhere they went they tried to put people in touch with potential video resources in their own home towns, from the local library's deck and monitor to the Portapak gathering dust in the locked cabinet of the high school AV department. In Rochester they helped establish Portable Channel (1972), the access center which still serves its community today.

"In a certain way it's strange that this connection was immediately made between 'access' and 'video.' I mean, people don't have *access* to food," Blumberg mused recently. But access did become the political heart of independent video. It was an activists' issue, a fight inspired by the early movement's concern that video be used as a social tool. At stake was a chance to transform passive TV viewers into TV-makers, to give alternative groups access to viewer attention and to democratize a technology. As Bart Friedman notes, "The emphasis in those days was on process," on giving people the power to make their own images. It was the act of making video, rather than the final product, which offered the promise of liberation through technology.

In such an atmosphere, little attention was paid to the problems of distribution. The struggle for public access was fought on political principle; power, not money, was the issue. Bonnie Friedman of New Day was one of many filmmakers who experimented with public access in the early '70s. She estimates that the Upper West Side group to which she belonged made close to 100 tapes over a year's time. "But there was no money in it. There was only so much you could do without getting any return." One early, somewhat desultory discussion of the distribution problem is recorded in a printed transcript of a 1972 Media Bus-run workshop in Cooperstown NY. Most present at the workshop were astounded and dismayed to learn that those attempting distribution were selling tapes for $50 or even $100. Such prices violated the rule of cheap access, the cardinal principle of the

early video movement. One participant insisted that tapes should be sold at cost or not at all.

LPTV EXPERIMENT

But if there was no money to be made from video, at least one could have some fun. During their last months in New York City the Videofreex got their hands on about $400 worth of transmitting and receiving equipment and succeeded in beaming pirate broadcasts to their neighbors in SoHo. Their new home in Lanesville was surrounded by mountains which blocked reception on all but a very few channels. So the group set up a transmitter at the farm with ½-watt of power and Lanesville TV went on the air.

Despite the considerable publicity the technically illegal broadcasts attracted, "We couldn't get anyone to challenge us on it," recalls Bart Friedman. A broadcast transmitter with a three-mile radius beyond the geographic reach and financial interest of mainstream media was not perceived as a threat. And if the broadcasts in Lanesville were considered harmless, there were probably thousands of communities in which similar low-power stations could operate without opposition. Parry Teasdale, a collective member, got together with a lawyer friend working for the FCC to investigate the possibilities of low-power television. With recommendations based on the Lanesville experience, they petitioned the FCC for the establishment of low-power stations across the country. The LPTV licensing process which even now slowly grinds its way through the FCC bureaucracy had its origins in this Lanesville TV-inspired petition.

DEVELOPING NEW OUTLETS

In Minnesota, University Community Video, founded in 1973, had the rare luck to find a regular outlet on the Minneapolis public broadcasting station. The video group, started by a group of students who had discovered the new ½" technology, won university support to begin a campus media center. At the time the center was formed the University of Minnesota was discussing installation of its own cable system, and there was talk of the possibility of wiring the whole city. The first videomakers who used the center worked with the belief that opportunities were imminent. It did not come to pass; to this day, one foot of cable has yet to be laid in Minneapolis. Instead, in 1974 UCV arranged a deal with the local PTV station, which also had ties to the University. The center began producing a weekly half-hour TV magazine show, although, as director Tom Borrup explained, "It wasn't called that because in those days there was no such thing. It was a very pioneering effort." The series lasted until 1977, when a new station administration demanded that the group pay for their broadcast time.

Back in New York, videomakers Jon Alpert and Keiko Tsuno seized on a yet more direct solution to the distribution problem: They simply took their TV monitor out on the street and played their tapes on the sidewalks of Chinatown where they lived and worked. People would wander off pedestrian-choked Canal Street to watch the flickering screen, on which they saw—themselves. At that time the two were serving as the "videotape department" of Gouvernour Hospital. Using money saved from their $3-per-hour salaries, they bought more equipment and began holding workshops, building on the interest generated by their sidewalk TV. With a City grant sliced from the fat of the 1972 Lindsay budget, they established Downtown Community Television, which trained members of the community in the use of ½" video and then gave them free access to equipment to make their own TV.

Tsuno and Alpert's work led them to public TV as well. Like most activists who ran access centers, the two produced tapes of their own. Persuading friends in the anti-war movement to introduce them to the Cuban mission at the UN, they hoped to get into that country which no American film crew had visited in well over ten years. After a series of disappointments, the Cubans suddenly agreed in 1974, leaving them with two weeks to ready the production. Their ½" color Portapak was, by Alpert's estimate, "probably the second one off the line," and they spent most of their first week figuring out how to get a decent picture out of it. "We really didn't know what we were doing," Alpert admits ingenuously. Yet they managed to bring back to the States a glimpse of the everyday lives of the Cuban people. Upon their return they dutifully made the rounds of the networks, but none were interested in politically controversial material over which they had no editorial control. Their next stop was David Loxton at Television Laboratory at WNET/Thirteen.

PTV IN THE PICTURE

TV Lab began in 1971, when the Rockefeller Foundation awarded WNET a grant of $150,000 to establish a "specialized facility for research and experimentation" in television. Channel 13's old black-and-white Studio 46 was soon transformed into a video hardware playground. In its first year, this Disneyland of media access centers was opened to the video community on a first-come, first-served basis; the following year, more established artists like Nam June Paik and Ed Emshwiller were invited for long-term residencies. The unique electronic resources allowed artists to explore the limits of video technology and yielded experiments such as a double-channel program broadcast in conjunction with WNEW-TV in 1974. But thanks to the close contacts TV Lab established with local video activists, the Laboratory's head, David Loxton, also became interested in ½". The invention of the time-base corrector in 1974 suddenly made it possible to air the small-format tape broadcasters had previously ignored. In order to investigate the potential of ½" tape the Lab initiated a documentary project with TVTV, a production group that had emerged from Raindance Corporation under the direction of Michael Shamberg. The collaboration resulted in *Lord of the Universe,* which aired to critical acclaim in 1974. DCTV's Cuban tapes offered TV Lab another broadcasting coup: ½" color tape. With the help of supervising engineer John J. Godfrey, the raw footage was shaped into *Cuba, the People.*

Throughout the '70s, DCTV would produce five documentaries for PBS. More recently Alpert, thanks to his uncanny ability



Courtesy DCTV

DCTV students on a shoot in the streets of Manhattan.

to get into places where few American camera operators can go, has even broken the barriers against independents at the commercial networks. His coverage of the Vietnam-China conflict of 1979 was aired by NBC. Since then he has established a unique relationship with the production staff of the *Today Show*. The generous fees paid by the network have put DCTV in the enviable position of relative independence from funding institutions. The center now thrives on an annual budget of close to $400,000, less than a quarter of which comes from grants. All of Alpert's NBC income is poured back into DCTV, from which he draws a salary. The center's editing facilities now include a CMX suite, and the equipment bank is large enough that hundreds can have free access to it each year.

CONCLUSION

The ten years that have passed since these and many other institutions were founded have been marked by many changes. A decade or so ago, the low costs of raw stock and processing made it possible to produce a half-hour film for very few thousands of dollars. Subsistence living, the standard life-style of independents, was much less costly to sustain as well. At the same time, the relatively new phenomenon of large-scale funding was on the rise. There were as yet few "stars" with established credits or funding track records, which left the field wide open to a broad range of activists who wanted to try their hand at media-making. Alongside these objective factors was a more important subjective one: The ethos of the '60s was still palpably present in society, and the notion of an alternative future a compelling possibility.

These conditions were fertile ground for the growth of the independent movement, which has expanded in the ensuing decade by every conceivable measure: in the sheer number of media-makers, the varieties of media institutions offering them support and the critical recognition accorded their work. In 1973 Barry Levine, director of Cambridge's Center Screen, contacted film critic Janet Maslin (then working at the Boston *Phoenix*) in an attempt to place pieces he had written about independent film. He was told that, as far as most audiences were concerned, there was no such thing as independent film. Today, even the *New York Times* (Maslin's present employer) considers premieres of major independent films among the news that is fit to print. In recent years, the slick Hollywood-oriented journal *American Film* has published profiles of independents like Skip Blumberg, Jon Alpert and the filmmaking community of Minnesota. *Jump Cut* and *Cineaste*, "think journals" devoted mainly to European filmmakers and maverick Hollywood directors, now open their pages to independents as well.

Recognition has come to independents in other ways. Since the founding of New Day Films, its members have been honored with close to two dozen major awards, including four Academy Award nominations, eleven Blue Ribbons, two Emilys and two Griersons at the American Film Festival. Public TV grumbles at independents' demands, but over the years recognition of independently produced work has added immeasurably to PTV's prestige. In 1982-83 alone, WNET in New York landed four local Emmys for its broadcast of independent work. The critical and box-office success of documentaries like *Harlan County, USA* and *Union Maids* plus the increasingly strong presence of independents in such toney showcases as the New York Film Festival have encouraged independents to produce a broader, more ambitious range of work, including relatively high-budget features distributed in 35mm. The entire media landscape is more textured and varied, thanks in large part to the independent community.

NEW POLITICAL CLIMATE

The irony of the success story of the '70s is that the expansion of the alternative media community took place while the nation as a whole was moving toward the right. By institutionalizing, organizing their resources and developing alliances with *other* organized resources—funders, schools, libraries, museums—independents not only survived the slow shift, but grew despite it. Yet in the twilight of Reagan's current term, this contradiction is catching up with the community: The newly stabilized centers of independent production and distribution are in danger of contracting sharply.

The most immediate sign of crisis is the funding drought. Since the NEA Media Program reached its peak of $12.4 million in 1981, support has declined by more than $3 million, and it has yet to reach bottom. The influx of government money in the past decade served as a magnet for private dollars; that process too is in reverse. Institutions which normally use independent media are also victims of the budget crunch. More sinister is the apparent and growing reluctance of funders to support projects with sharply political points of view. Last year's attack by NEH's chair William Bennett on *From the Ashes: Nicaragua Today* was an early warning. [*See article p. 4 for Bennett's most recent outburst.*] Grant applications to NYSCA doubled in the past year because, some observers feel, it is one of the few agencies open to funding political projects.

Despite this gloomy news, most administrative heads we spoke to were relatively sanguine about the future. With ten or more years of solid accomplishment behind them, most felt the '80s held a place for them, although they were somewhat unsure of what it might be. It is clear from the projects they outlined that diminishing funding is pushing them toward greater involvement in profit-making operations. Both Third World Newsreel and New Day Films have steadily increased the sophistication with which they are marketing their films; their mailing lists expand with each new addition to their catalogues. Borrowing a page from the Hollywood handbook, New Day announced in its most recent catalogue the publication by Avon Books of *Am I Normal?* and *Dear Diary,* spinoffs of two films of the same names by Debra Franco and David Shepard. Center Screen is currently involved in a videodisc project and talks are being held concerning a "very big" venture, the nature of which director Levine was not at liberty to discuss. "Independent filmmakers still see themselves as being outside the mainstream, but that is no longer so," Allan Siegel bluntly declares. "They are now one part of the mainstream; they have a place there, and what they need to do is seize that place and stake their claim to it."

Videomakers, tantalized by the siren song of the new technologies, seem even more subject to the pressure to commercialize. University Community Video generates income through its workshop program in which, Tom Borrup estimates, only 20% of the participants are interested in alternative media. The rest, he admits, are people employed in corporate AV departments sent to UCV by their companies or individuals seeking skills with which to enter the job market. Recently a local foundation, Dayton-Hudson, a creation of the owner of several department store chains and B. Dalton Booksellers, awarded UCV a "Venture Project" grant. The money is earmarked for the development of a profit-making videotape distribution system aimed at the 16mm market. Media Bus moved to Woodstock NY in 1978, where it rents video equipment on a sliding fee scale. In conjunction with the programming they do for Woodstock's cable channel 6, they are developing shows they hope to cablecast on leased channels throughout the country. As pioneers of low-power TV, they are awaiting the FCC's decision on their application for an LPTV license. Some videomakers remain immune to the attraction of television, and are solely interested in exhibiting their work in museums and galleries. Yet at a panel organized by *AIVF* in New York last spring, Lori Zippay of Electronic Arts Intermix declared, "In the '80s a video artist would be naive to ignore broadcast and cablecast outlets."

INDEPENDENTS FACE CRUCIAL COMMERCIAL PRESSURES

Thus far, most institutions have succeeded in striking a balance between their profit-making ventures and their alternative political purpose. Jon Alpert and DCTV have demonstrated the possibility of using work within the system to support efforts outside it. But older goals can also be displaced. Access, for example, was the key issue in the development of alternative video. Yet at the last meeting of Media Alliance, an umbrella organization for New York video institutions, the question was

(continued on p. 30)

Conjuring the Spirit of '78

How indies joined other national interest groups on Capitol Hill to push through the Telecommunications Financing Act.

LARRY HALL

Whatever we made of it, or didn't make of it, the Public Telecommunications Financing Act of 1978, PL 95-567, was hardly run-of-the-mill. Its amendments to the Communications Act of 1934 are of a different quality—arguably beyond that of any other communications legislation in the nearly 50 years since passage of the original act. *Public* rights in telecommunications were reinforced; the 1978 bill recognized the rights of citizens to be involved in communications and communications policy.[1]

Many, many individuals can be proud of the accomplishment. Independent producers of film and video and radio fare were there to help make the point that it is the right of a free society to have every story told. And they—you—made it just as clear that an independent understanding together with artistic accomplishment are co-ingredients of a real telling.

There is no one chronicle of the 1978 legislation. Nor is there a single story of its subsequent erosion by political change and particularly by the 1981 Goldwater-Wirth amendments, nor of the important permanent positives still to be used and built upon. The reform provisions of PL 95-567 were born of an extraordinary combination of timing, good luck and no small amount of hard work. Yet it was not something most of us had originally set out to do.

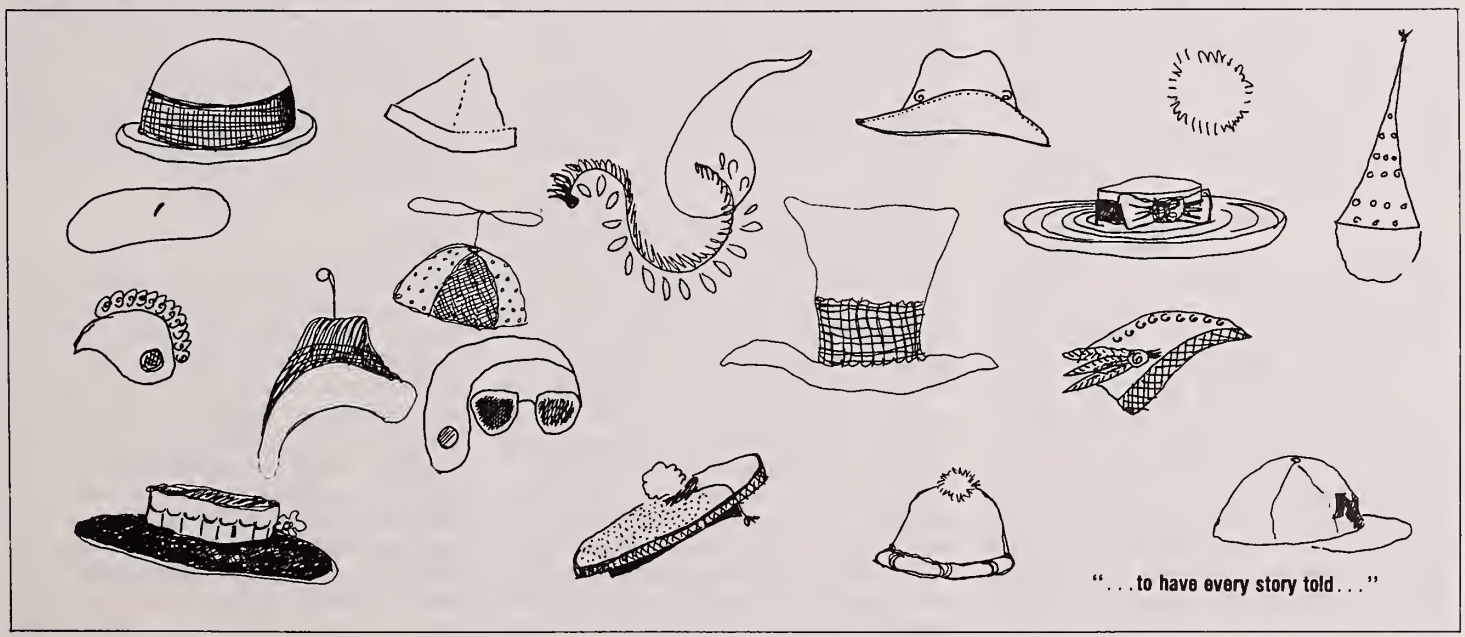
I'm not writing a history here. I did have the good fortune to coordinate nationally the principal citizen efforts involved, so of course I have some recollections to share. But someone else will have to tell how it became the Carter White House to take up public broadcasting as one of its first items of business—or how it happened that a public interest communications attorney, Frank Lloyd, who had heard of some reform efforts in California, got the administration's assignment to develop the public broadcasting bill.

THE BEGINNING

If I were to pick a beginning, it would be July 10, 1976, the date of a meeting of the California Public Broadcasting Commission. KQED, San Francisco's well-to-do public broadcasting outlet, had angered many members of its public over programming cuts, commercialization, employment discrimination, closed operations and secret budgets. Independent producers were frustrated by KQED's refusal to work out programming relationships with them. Yet KQED, Los Angeles' KCET (with some of the same problems) and other prominent public broadcasters in California had just lobbied CPBC into existence, expecting growing funding from the state.

Henry Kroll of the Committee to Save KQED (the reform-minded KQED watchdogs) had suggested earlier that a new CPBC might be just the place where the broadcasters and the public could get together. It was a sensible suggestion, and we began to lobby CPBC. On July 10 we formally asked the Commission to use its fiscal muscle to open up the meetings and records of public broadcasters in California. We also argued, as a separate agenda item, that independent producers should have a fair piece of the funding pie. Just a month later we celebrated CPBC's decision to give a portion of programming funds to independent producers—but as it turned out, that celebration was premature. The stations wouldn't allow it; they made that clear to CPBC. Faced with the spectre of disabling legal entanglements and broadcaster refusal to air any but their own productions made with CPBC funds, the new Commission backed down.

Yet some kind of movement had started. Optic Nerve, a San Francisco video collective with Lynn Adler, Jules Backus, John Rogers and Mya Shone, began organizing independent producers around the issues. Save



"...to have every story told..."

Adrienne Weiss

KQED was doing the same in the larger community. By the end of the year, dozens of groups from around the state were attending CPBC meetings and petitioning for sunshine (open meetings and open records), accountability, control of commercialism and funding for independents. Meetings grew up outside the San Francisco area, at the Los Angeles home of columnist and consumer advocate Ellen Stern Harris. A statewide organization began to function: the California Public Broadcasting Forum.

At the end of 1976 the KQED battle caught the eye of *TV Guide;* they wrote it up. As a result, *AIVF*'s Dee Dee Halleck searched us out, telling us how the New York independents were trying to break the ice at public station WNET. We began to share notes and strategies.

In the spring of 1977, the Californians were able to convince their State Assembly to pass AB 599, a bill to open up the meetings and records of public broadcasting stations receiving state aid. That was when the broadcasters really dug in. It was going to be a battle getting AB 599 out of committee in the State Senate. But it was at the same time that we got an inquiry from the White House seeking recommendations for the new Carter bill. We had to choose our target. We couldn't work both Sacramento and Washington at the same time. We left for Washington, and we never regretted the choice.

With a foothold on both coasts, we now needed a national focus for our legislative strategy, and so the National Task Force for Public Broadcasting was born. That part wasn't difficult. A lot of people from around the country were already anxious to be involved. Money, of course, never ceased to be a problem; but somehow we managed. We did produce a dandy law.

AND A COMMENT

If there was any reason for our success with PL 95-567 in 1978, it was the broad public interest appeal of our issues and the inclusiveness of NTFPB as a coalition. If I make no other point, I'd like to drive that home. Independents didn't do it alone, nor did any of the rest of us. Together we made progress; when we went our own way subsequently, we lost a lot.

Independent producers Dee Dee Halleck, Ralph Arlyck and Ross Spears, sometimes spelled by Robin Weber, sacrificed considerable time at their own expense to lobby PL 95-567 and the other reform measures we took up. Warren Braren (Consumers Union and the Consumer Federation of America), Pluria Marshall (National Black Media Coalition), Kathy Bonk (NOW), Timothy Haight (University of Wisconsin), Nolan Bowie (Citizens Communication Center) and I were doing exactly the same. Derrick Humphries (Congressional Black Caucus) contributed a lot. Many others not able to come to Washington also made their presence felt: Public Media Center in San Francisco, the Church of the Brethren General Board in the Midwest, the National Association of Broadcast Employees and Technicians, the Western Region of NAACP, Dr. Margaret Rockwell of the Washington Ear (hearing impaired), Senator John F. Dunlap of the California State Senate, Michael Hermann of D-Q University, the American Indian-run school near Sacramento, California and a host of others.

HR 9620

The President's bill arrived in October, 1977, with some heartening provisions. HR 9620, if passed, would bring to public broadcasting the whole content of Title VI of the Civil Rights Act of 1964 and Title IX of the Education Amendments of 1972; this was the full application of Federal race and sex discrimination statutes that we wanted. The bill would permit grants for the construction and equipping of telecommunications facilities to other than existing stations, a move to open up ownership and operation to minorities. Independent producers *shall* be funded; for the first time independents were included. Specifics were missing, though, for independent producers. There were no specifics on open meetings and open records either, nor was there any mention of elective public control of the boards of public stations. Later, in February, a revised White House bill was sent over; its public interest provisions were substantially weaker.

The White House strategy, as I understood it, was to begin with a few reforms to set the stage. Carnegie II, the President's blue ribbon panel on public broadcasting, would issue a report in early 1979. Then an omnibus reform bill would be pushed. But Lionel Van Deerlin, Chairman of the House Communications Subcommitttee, had other ideas. He was interested in a complete rewrite of the 1934 Communications Act, and he didn't like the White House timing. He seemed prepared to wait until after Carnegie for action. We wanted an immediate bill including major reforms. Carnegie II was an unknown;[2] its chairman seemed awfully cozy with broadcasters.

Delay in any event could be a disaster. Substantial criticism of PBS had appeared in the press; that had helped create a reform mood in Congress. A confidential GAO report—critical of a number of financial shenanigans by public broadcasters and of their lack of cooperation with GAO examination that the House Subcommittee had requested—added to that mood. The time was right for our side and we didn't want the opportunity to slip away.

Politically, it would have been nice if the President's bill had given us full reform at the start, of course. But the real impact of the White House was in opening the *financing* bill to a discussion of substantive reform in the first place. We could carry the ball on actual provisions; in this case I think it was best that way. On the other hand, it was critically important that the President and several House Subcommittee members stood strong in pressing for a 1978 bill. Certainly, in justice, the Carter administration should be remembered warmly for its important contribution to PL 95-567; I'll likewise remember the work of Frank Lloyd and his successor Robert Sachs, as well as the advice and help of White House staff consultant Sharon Coffey.

THE NEXT PHASE

It was obviously necessary to do some mailing. Michael Singsen and Herb Chao Gunther of Public Media Center prepared a letter and a brochure that went out nationally from California: "How would you spend a billion dollars on public broadcasting?" It was effective; we had launched a pretty good educational and letter-writing campaign that was producing results in the House and Senate Subcommittees. By now there were a couple of dozen organizations nationwide that were working in coalition with NTFPB—our new National Task Force.

Congressmen Van Deerlin was an unusually democratic chairman to his Communications Subcommittee—another key to our success, along with the fact that there was some creative tension and ambition among Subcommittee members. Many were relatively new, and the public broadcasting bill marked their own first chance for substantial input on communications.

Although the mood seemed perfunctory on the Senate side, we were able to interest most of the House Subcommittee members in the bill. Democrats Tim Wirth, Edward Markey, Albert Gore Jr., Barbara Mikulski and Henry Waxman, and Republicans Louis Frey Jr. and Marc Marks, in particular, gave us a sympathetic hearing. When the bill turned out well, interest of the Subcommittee members remained high right through the Senate-House conference in October. Everyone wanted to go to conference, and go they all did—a very unusual event. They overwhelmed the Senate conferees, and the strong House bill came out virtually intact. We had worked hard with each Member, and it paid off.

PL 95-567

Once the House hearings were set in April, the pace quickened. There were by now three funding bills under consideration. To meet House rules, the deadline for a report out of Subcommittee was May 15. The hearings themselves were beautiful. PBS came in defensively and with belligerence; they gave a small demonstration of the problem we were meeting in our communities. Crane Davis, who had spent 5 years at WNET as a local programming personality, gave a revealing inside view of that important station. Ralph Arlyck's testimony should be reprinted annually. The Subcommittee staff, Harry

"Chip" Shooshan and Carolyn Sachs, took up the work of markup. Congressional staff aides David Aylward (Wirth), Bruce Wolpe (Waxman), Olga Grkavac (Markey) and Steve Bookchester (Mikulski) had caught the reform enthusiasm and worked hard on the bill's final wording.

It had taken forever to get the hearings scheduled; but then they were scheduled and over in just 10 days. Markup (revisions of a bill) went nearly as swiftly. I remember it as a time of rushed memos of clarification, panic over rumored word changes and panic in general. That was us. But the tension and infighting that had seemed to separate the Subcommittee Chairman and his staff on the one hand from the several Subcommittee members and their aides on the other gave way to a new feeling of cooperative accomplishment. I particularly remember the formal markup session, with its colloquy between Chairman Van Deerlin and Chief Counsel Chip Shooshan: questions and answers that are the all-important record of legislative intent.

Independent producers were discussed in terms of both community service grants (funds that go directly to stations) and the CPB budget itself. In both cases, there would be...

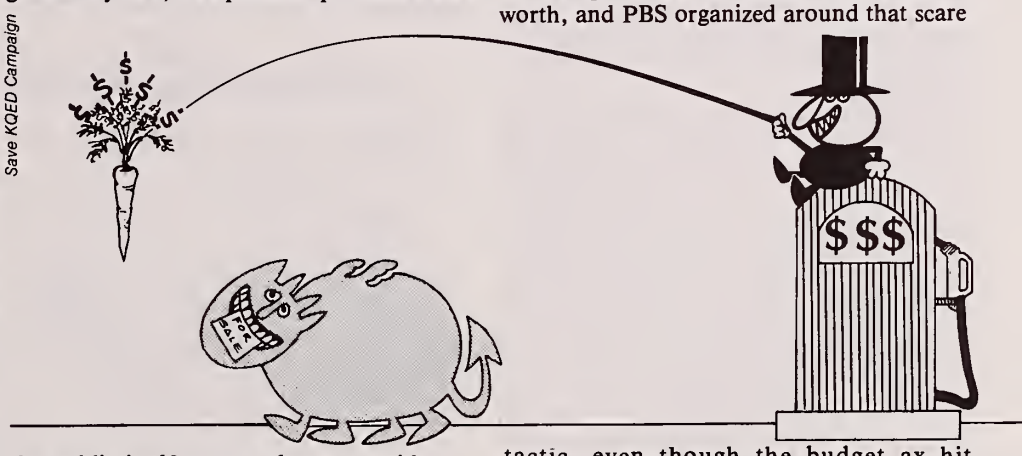
—...a "significant" portion of the money used for programming. Of that, a "substantial" portion shall be reserved for distribution to independent producers and production entities for the production of programs...
—What does "significant" mean?
—I understand that to be in excess of 25%...
—And "substantial"?
—Well, I should think it to be at least 50%.

We had obtained a provision for peer review in selecting funded productions, a matter of considerable importance to independents. And there was the right of independent producers to access the satellite network for distribution of programs. Later, in full Commerce Committee, we would lose the provision *vis-a-vis* community service grants. (The stations were promising to include independents; it didn't need to be legislated—they said.) But that would be the only loss in the final bill. It remained that independents would be funded to the tune of one-eighth of CPB funds. To reinforce the legislative intent on that point and to dispel any confusion that might have arisen from loss of the CSG provision, Congressman Van Deerlin and Congressman Waxman restated the definitions of "significant" and "substantial" in colloquy on the House floor (Congressional Record, p. H6136, July 10, 1978).

In October, it was with remarkable clarity that the House-Senate conferees declared that, as independent producers, "the conferees have in mind producers not affiliated with any public telecommunications entity and especially the smaller independent organizations and individuals who, while talented, may not yet have received national recognition."

The "open meetings" provision and the opening of the facilities grants were excellent. We got considerably less than we wanted on civil rights and on open records. We got nothing on elected boards but an advisory committee provision that we didn't want; somehow it was supposed to be the first step, but it was never to be of any help. There was nothing to curb public broadcasting's growing commercialization.

President Carter signed the bill on November 2, 1978 (the day before my youngest son was born). It was official; independent producers were to receive—by law—one-eighth of CPB funds for the production of programs. By law, independent producers and the public itself were no longer outsiders to public broadcasting. Habits, however, are harder to change.



AND THEN

It seems terribly ironic that we can now see how PL 95-567 precipitated a fundamental change in PBS' attitudes and the speedup of the commercial conversion of public broadcasting. Those public broadcasters most antagonistic to "government control"—as they call EEO regulations, open meeting provisions and accountability requirements—now argue openly to "get out from under the federal dole" (though they still want the money for a while). Of course they see great opportunities (for themselves) if they can just use their facilities to make a profit; never mind that those facilities were provided at public expense. There is a *lot* of money in commercial broadcasting, and those at the top of public broadcasting want theirs.[3]

Stung by their defeats on the public interest provisions in PL 95-567, the public broadcasters resolved not to let it happen again. Following the California model, they created a new *private* corporation, the National Association of Public Television Stations. The members are the station/corporations. Well-funded and untouched by open-meeting regulations, NAPTS is a sophisticated lobbying and public relations organization for the controllers of public broadcasting. The National Association of Educational Broadcasters was less favored by PBS' controllers. NAEB was an organization of *people* working in and about public broadcasting. Though heavily influenced by the PBS managers, it still retained some of its historical interest in the standards and quality of service of public broadcasting. Its vocabulary wasn't suited to commercialism. Ominously, as NAPTS was born, NAEB withered and died.

Polishing their act, streamlining their lobbying and touting the "inevitability" of withdrawal of federal funding, the managing clique at PBS (largely the big station operators and their activist attorneys) pushed furiously for a free hand to go commercial. The timing coincided with Reaganomics, but it was the PBS chieftains, not the Republicans, who put it together. The theme of Federal spending cuts was played for all it was worth, and PBS organized around that scare tactic, even though the budget ax hit elsewhere far more severely. As a result, they were able to steamroller an obscure provision of the 1981 amendments: Section 399B(b)(1) of the Communications Act now provides that "each public station shall be authorized to engage in the offering of services, facilities or products in exchange for remuneration."

I doubt that it's an overstatement to argue that this single provision probably spells the end of public broadcasting. A number of people on Capitol Hill privately say as much.[4]

The author of Section 399B(b)(1) was of all people, Congressman Tim Wirth, the new Chair of the Subcommittee on Telecommunications, Consumer Protection and Finance. (Wirth took over the chair when Van Deerlin was defeated for reelection.) Wirth wrote the open meetings clause of the 1978 bill! Evidently, as Chairman, the pressures are different. Public interest groups weren't listened to this time.

There is still another irony. The reorganization of PBS took place under the practiced hand of Newton Minow, Chicago attorney and Washington expert who took a two-year term as Chairman of PBS in 1978 and who remains a leader and policy-maker there. Minow created considerable stir twenty-some years ago when, as President Kennedy's new Chairman of the FCC, he viewed US commercial broadcasting as a "vast wasteland," but went on to become a favorite among broadcasters. Applying his expertise with Congress and at the FCC, he can now take a lion's share of credit for his role in leading public broadcasting—into the vast wasteland.

AND THEN THE INDEPENDENTS

I now believe that the greatest long-term achievement of the 1978 Public Telecommunications Financing Act will prove to be recognition for the independent producer. Whether or not public broadcasting goes down the drain, I see great cause for hope in this. What we did was to stimulate, with a realistic promise of funding, the organizing of independent producers around the country. A wide variety of organizations, large and small, have come into being. The independent is learning the power of an organized voice. Not that I'm so naive as to think you've *got* funding; I know the score. But without trying to scold, trying to search for a better way to work out the funding process—and I know of some—frankly, independent producers have to shoulder a lot of the blame for the lack of funding today.

I'm coming back to the point I made at the beginning. When the promise of money arrived, by and large the independents split into interest groups to pursue it. Proposal after proposal went to CPB in which one or another independent organization argued to become the czar or associate czar of the funding process. Each wanted to everyone to band together, but around one's own proposal.

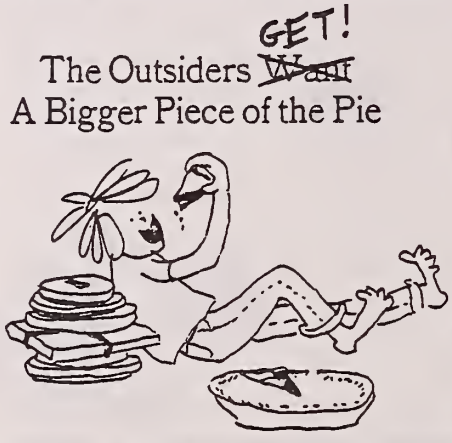
Perhaps there are times when we have to accept the loss of momentum. I know there are ways of structuring funding through independents without losing an essential feature: independence. In fact, that's a *public interest* goal. I hope you will think of the point I raise. The gains we make together do belong to us all. They are yours, but they are yours neither to hold alone nor to fritter away.

PUBLIC INTEREST GROUPS & INDIES SHARE AN ISSUE[5]

What's important to me now is the creation of a public interest power base in communications. The *public* must have an effective and legitimate entree to the system. That's why we're so strong on *controlling* the public stations—at least the powerful "community" stations—by elective community control of their directors. That's a principle that applies across the board—to cable, for example, and to all forms of distribution. We want our share. We want it in the public domain. We know that those facilities that are in the public domain require public financial support (it's there!); we cannot maintain public control over a commercial enterprise. We don't need conversion of the commercial system! We just need our own facilities, separate from the commercial system and in our control.

Secondly, it is clear to me that a strong, viable, diverse and electronically *published* independent producer community is, *de facto,* a power base for the public interest. You should have your turf, and you should be organized (just enough) to use it and keep it. Today, one hears less of the question, "Who is an independent producer?" [Although it hasn't evaporated: See *Media Clips.*] Independents have made an impact; you have several fine organizations, and the CPB mailing list is perhaps the best overall roster. But you're not yet structurally equipped to handle, without conflict of interest, the major turf-management job you ought to have. I think that's the biggest reason you don't have it.

Suppose, beginning with the list of people (not groups) on CPB's roster, that you established an "academy" of independent producers (call it what you will). In the manner of many other professional organizations, you'd admit any person describing herself or himself as an independent producer. Dues for students or the financially strapped would be



Dee Dee Halleck

minimal. You'd be inclusive in your membership and jealous of your democratic structure.

The academy would not work as fiduciary agent for the receipt of funds for independent productions or operate screening centers or postproduction facilities or perform any of the various services best left to external groups, as now. Free of such conflicts of interest, it could become an effective and unique advocate for the whole independent community, out of its democratic power base. You could have your internal arguments in-house, and present a unified front to the rest of the world on those points on which you all agree, like: There should be funding for independents; judgments of quality should be made by other independents, not by WNET with whom you compete for funds; independents should have firm access to satellite distribution of their wares etc.

The academy might provide an ombudsperson to work with funders on behalf of independent producers. Most importantly, the academy would be equipped to make the peer review process work. Independents would have an advocacy structure in their own control, a watchdog with muscle, a participant of the national scene that is beholden to themselves. For example, with CPB, the grant-making process could take the following shape, with safeguards to all concerned:

1. CPB (and the Advisory Board which there ought to be) determine the overall programming budget and funding priorities within the Congressional budget guidelines.

2. The Program Fund, its Advisory Board and its director determine block grant allocations and award guidelines within the overall budget and CPB priorities. Block funds would be set aside in sufficient amount that the normal life of a particular grant-making cycle (peer review panel) would be 12 to 18 months. The Program Fund director might appoint an initial member of the peer review panel (one of five, say) from among the independent producers in the academy. Appropriate attention would be paid to rotating such appointments among many qualified persons as different peer review panels are selected.

3. The balance of the peer review panel is selected by an elected committee of the academy (option: directly elected by the academy), again with attention to rotating such selections within the academy. The peer review *panel* would select those to receive grants within the guidelines and priorities previously set out and published by CPB and the Program Fund. (Depending upon the time and effort required of the peer review panels, rules for the reimbursement and/or compensation of panelists will have been established.)

4. The independent producer has final cut.

Of course the academy structure won't guarantee everything I've laid out, but it would have gone a long way in 1979. A lot is still possible right now, but I remain convinced that you'll need a strong turf-management mechanism. With the next round of funding legislation for public broadcasting coming up in the spring, you'll need it soon. In the long run, a successful structure for the funding of programming must be able, stably, to meet the balanced demands of four critical constituent groups. Each group should have a recognizable power base; none should be able to dominate.

1. The stations should be provided quality programming with which they are happy, especially because it makes their viewers happy. They should be able to expect reasonable technical standards and overall balance. They should not be able to invoke technical standards artificially, or to impose other artifical impediments as organizing tools against the success of a shared programming process that they would rather have under their own sole control.

2. CPB should have sufficient return for funding in the form of quality programming that will enable it to stand on its overall record. It must have a programming role in order to protect that record. It cannot have exclusive control or itself be a programmer or even the detailed program selector if its role as funding overseer and insulator is to be performed without a major conflict of interest.

3. The independent producer must be assured of reasonable access to funding and distribution, and accorded an editorial freedom consistent with the American notion of free speech. This does not imply license for sloppiness nor insensitivity nor just plain lack of talent. But it does mean that the judges of quality, diversity, creativity, excellence and

innovation must themselves reflect the total spectrum of background and opinion that this new literature itself ought to contain.

4. The public, through its spectrum of advocacy groups and political mechanisms, ought to be able to focus attention on unmet needs. Thus, for example, it should be possible for blacks or Hispanics to demand reasonable attention from the system effectively. They should be able to require that the system do the job well enough that their target audience watches or listens. But while able to say "look here," special interest groups should have no ability to censor, to say "look away."

These are the reasonable kinds of goals that we can hope to achieve, together.

FINALLY

It is time to rebuild some coalitions, and for some discipline on the part of the independent community to the collective good. Nothing mysterious, nothing unreasonable, nothing that can't stand proudly in the open—in fact, that's the best place for independents, too. The right to be heard is today's greatest battle for freedom. The independent producer knows the fight. It's good to be together again in that battle. ■

This article is dedicated to Dee Dee Halleck, Mya Shone and Ellen Stern Harris, without whom none of it would have happened.

Larry Hall is coordinator of the National Task Force for Public Broadcasting.

[1]For a citizen's view of public rights in telecommunications, see my article "Controlling Public Telecommunications," in *Telecommunications Policy and the Citizen,* Timothy R. Haight, ed., Praeger/Cambria Press, 1979.

[2]Carnegie II's eventual report virtually ignored half its mandate: the issue of governance, something we were terribly interested in. Addressing the other half of its mandate, financing, it mostly asked for more money. In fact, Carnegie II has had little impact.

[3]This "New Economics of Public Broadcasting" is discussed more completely by Richard Bunce in *access 102,* the newsletter of the National Citizens' Committee for Broadcasting, July 28, 1980.

[4]The loss of public rights with the expansion of commercial activity is a historical fact in US broadcast history; it follows a regular pattern, regularly repeated. See my discussion paper, "Mass Communications, Public Media and American Political Theory," available from the Institute for Public Interest Media, 7695 Crest Ave., Oakland CA 94605.

[5]Portions of this section are taken from the May 29, 1979, "Recommendations Regarding the Establishment of Structures for the Disbursement of Program Funding Commissioned at the National Level by the Corporation for Public Broadcasting," by the National Task Force for Public Broadcasting.

(Letters continued from p. 3)

Film Program Catalog. Secondly, our film and video artists control the sale price of their prints and tapes. The Media Project establishes the percentage split of rental/sales revenue. Currently, filmmakers receive 50% of rental revenue and 80% of sales revenue. This 80% is not contingent upon any participation in the distribution system.

If a filmmaker wants individualized attention beyond this active rental/sales program, s/he will often participate in target marketing by developing an individual brochure for a single film/video work. Some filmmakers have been active in the distribution committee because they wished to explore new avenues of distribution. This participation is entirely by choice, and reflects the fact that The Media Project is a membership organization. The criterion for inclusion of a work in our *Film Program Catalog* is one of artistic merit, and is determined by a screening committee which views new work.

Finally, our phone number is (503) 223-5335, not 233-5335 as printed on page 19.

Stephanie Allman

Disorganization Disputed

Dear *Independent:*

Please allow me to make a short response to Susan Linfield's article on the Hunter College/Third World Newsreel conference on Third World cinema back in April. Overwhelmingly, the article was very accurate and gave a clear impression of the conference. Her criticism of its publicity we have to accept; despite our detailed ad in the *Voice* and our 5,000 mailed brochures, and other ads in *The Independent* and elsewhere, we failed to get to a number of interested people. There were some other problems with the conference which we readily acknowledge.

But to call it "poorly organized" and to quote Jorge Fraga of ICAIC as concurring with this judgment is unfair. Firstly, because its problems did not add up to poor organization. The panels and workshops all took place; last-minute cancellations, including of filmmakers from Third World countries, were substituted; about 600 people attended at one time or another; and a whole series of key issues was publicly debated. Secondly, I telephoned Jorge Fraga upon reading the quotation ascribed to him. He denies commenting on the conference as "poorly organized," and says only that he wished we had gotten extra money to get more filmmakers to the conference, and that he was told the event had not been sufficiently publicized. He insists that he would never have spoken this way about the gathering.

Lastly, it is untrue that those whose films were shown in the conference were not paid, though we were grateful to some who waived payment to help with the tight budget.

John D.H. Downing
Chair, Hunter College
Department of Communications

I have checked my notes, my memory and someone who was with me when I spoke with Jorge Fraga; all three sources have confirmed that he did indeed characterize the conference as "poorly organized." However, I did not mean to imply that Mr. Fraga (or myself, for that matter) was therefore condemning the conference in toto by any means, which I think is clear from reading the rest of the Fraga quote and the rest of my article. I am glad to hear that some filmmakers were paid for the use of their films, and stand corrected on that matter. —*SL*

In Praise of Brandenburg

Dear *Independent.*

As one who has been very positively impressed by the work done by *AIVF* to promote independent production, I feel I must object to a pattern of continual potshots at such PBS officials as Carol Brandenburg, executive producer of *Matters of Life and Death.* Kathleen Hulser's snide comments in the June issue of *The Independent* seem particularly unfair. After a few negative remarks concerning Brandenburg's participation in the AFI/CPB conference, Hulser notes condescendingly that "Tony Mussari, now working on a *MLD* doc, testified that he never made a film before and he liked working with Brandenburg."

As another *Matters of Life and Death* producer (and an independent with several previous documentary productions), I also liked working with Carol Brandenburg. I and my coproducers (on the documentary *Dairy Queens*) found her criticisms and suggestions helpful and accurate, and when we disagreed with her, Brandenburg made no attempt to force her judgment on us.

I also feel that Brandenburg has made a serious effort to see to it that PBS broadcasts the series in a good time slot. This is being done, but the problem lies with local PBS affiliates, nearly half of whom have no plans to air the programs.

Instead of attacking Carol Brandenburg, I think it would be more helpful for *AIVF* to suggest the development of local chapters that could exert some programming pressure on their local affiliate PBS stations. We need to counter the dominant trend toward old movies and the "anything BBC" syndrome. It's particularly galling to watch boring programs like *Great Railway Journeys* being aired at 8 pm just because they're BBC-produced. We might make an argument for more American-produced programming. PBS is, after all, funded by American tax dollars.

Keep up the good fight for more programming produced by independents. But please don't waste your time attacking individuals who are really not to blame.

John de Graaf

I think you missed the point of that section of the article. It's not an attack on any specific person in public TV. I'm sure we all know many PTV staffers are fine people working under difficult conditions. My point was that to structure access for independents to the TV system through executive producers is to gut the very definition of independence. Being independent means having the final say, and this should be assured not through the personalities of the PTV staff members but through the very rules of the game.—Ed. ■

(continued from p. 24)

asked, "What good does public access do us?"

The number of commercial video facilities has become so much larger and the services offered so varied that it is not difficult for alternative centers to find a money-making niche among them. Finding capital is the trick. Bay Area Video Coalition of San Francisco succeeded in upgrading its facilities and won a share of commercial clients while continuing to serve video artists through its sliding fee scale policy. In November Women's Interart Center in New York hopes to accomplish the same. While these ventures generate much-needed income, they also change the atmosphere for independent work. Robin White, the new director of Media Alliance, in among those who view this as a positive move. "Once exposed to independents, commercial producers become interested in what they are doing. There are other possibilities for exchange that are very exciting."

But other independents claim that such an exchange renders the "alternative" in alternative media meaningless. They insist that independents are not fated to become merely the poor cousins of commercial professionals, but must hold fast to their political roots. It is not only that the times offer a series of issues for sustained political commitment—the anti-nuclear movement, the poisoning of the environment and the struggles in Central America. The fact is that the current challenges to independents, from the funding priorities of the Reagan administration to the closed-door policies of public TV consortia, are themselves political and can only be combated by self-conscious political strategies.

Undoubtedly the skills, credits, awards and critical successes won by independents in the past decade offer the community a decided advantage in their current struggle. Independents can rightly claim that a whole range of styles and techniques, from documentaries without narration to innovations in video technology, can be traced to their experiments. Yet it would be a mistake for independents to stake their future on their professionalism or their ability to contribute to the arsenal of mass media.

Regardless of whether their work is artistically adventurous or politically controversial, all independents are engaged in a struggle against the myth of a marketplace to which all viewpoints have equal access. As the history of alternative media institutions makes clear, independents' allies are not other media professionals who willingly live or die by the dictates of the market. They are instead all those forces in our society who value something other than the "free" market's dubious promise of fairness. Understanding the nature of this battle is the surest key to the independent community's survival. ■

Debra Goldman is a freelance journalist who specializes in media. She also works in cable public access.

FESTIVALS

FilmFest Midwest

RON EPPLE & JEFF HELLYER

The 16th FilmFest Midwest, originally known as the Midwest Film Conference, will be held on March 10-12, 1984. Although the Midwest features some well-known guest speakers (director Arthur Hiller and animator Chuck Jones last year, for instance), the event is of interest to independent producers mostly for the 150 short and feature-length films shown in four simultaneous programs in four different rooms. The films are chosen by two or more members of a 50+ selection committee out of an estimated 400+ submissions. Except for medical and children's films, titles are not put into categories. Medical films are selected by a panel of doctors, and children's films chosen "by genuine children."

The program booklet is excellent in several respects: Each film is described in an individual listing of 15-25 words and placed in one of four columns, corresponding to the program it is in. The listings include the last name of the filmmaker, the initials of the distributor and running time (but not the year of production/release or rental/sale prices). In the back of the booklet is a complete listing of distributors addresses and phone numbers, including producers who self-distribute, and an alphabetical title index. Distributors can also buy ads in the booklet, often adjacent to their listings. For those who actually attend the festival, booths and tables are available, ranging from $150 for a full table to $75 for a half.

According to Charles Boos, FilmFest Midwest director, attendance has hovered around the 1,100 mark for the last several years. Of the total, he estimates that at least half are potential renters or buyers, although he admits that there's no surefire way of telling the real "users" from the "just-lookers."

Although he likes to avoid the word "documentary" because of its negative connotations in so many minds, Boos admits that half to three-quarters of the films shown at the Midwest fall into that category. Few key docs fail to show up here, if not one year, then the next, and often new work will get its first exposure there. *Wasn't That a Time,* for instance, was screened by producer George Stoney in February 1982, long before its subsequent theatrical, non-theatrical and PBS release.

Animation, comedy and dramatic films get some exposure at the Midwest, but the few that do get shown are hard to find, often sandwiched in between longer, slower documentaries. "Will Vinton's are few and far between," says Boos, commenting on the dearth of good non-documentary product. Experimental films are almost never shown, partly because few are entered and partly because the film selection committee is heavily weighted in favor of "educational" use of film. In this respect, last year's Midwest and Ann Arbor festivals—held during an overlapping time period—represent the two halves of American independent filmmaking: Ann Arbor bends over backwards to highlight experiments in form, while the Midwest seems interested primarily in expressions of content.

One of the best features of the Midwest, and one that other festivals would do well to emulate, is the use of three rooms for rescreening of films that have already been shown in one of the four main programs. Participants can request any title already screened. Requests are taken on a first-come, first-served basis, with titles and times written on a blackboard outside the rooms.

This fest offers no prizes or awards of any kind, assuming instead that the honor of selection and the rewards of exposure are sufficient compensation. The festival does charge entry fees, however, ranging from $15 for films up to 15 minutes in length to a ceiling of $75 for features. Films and forms must be submitted by Oct. 15, 1983 for the March 1984 festival. Films not selected will be returned by December 15, 1983; those that are will be held until after the festival unless requested back during the interim by the distributor. The Midwest offers no touring package of its selections, nor does it provide written comments from members of the preselection committee. "Success" at the Midwest is a two-part thing: Getting on the screen is the first step, generating activity the second.

The Midwest meets at the O'Hare Marriott, a large hotel adjacent to O'Hare Airport just north of Chicago proper. Attendees who live in the area usually commute, while almost all out-of-towners stay at the hotel itself. This all-under-one-roof approach decreases travel time, increases liquor consumption and makes the interchange between buyers, sellers, producers and distributors easy and agreeable. Thus the FilmFest Midwest has more of the air of a convention than a festival.

Is the Midwest a good buy? Opinions vary. One distributor mildly terms it "a very nice weekend for film buffs to get together and

watch movies," while another touts it as "central to my operation." One distributor found the American Film Festival, held in New York every May or June, a better place to look for new product and meet buyers, especially from the East Coast. One complained about the local bias of the programming; another noted that more often than not he had already seen the key films at the American. It was suggested that in the future many buyers, especially those strapped for cash and located in the Midwest, may have to choose between the National Film Mart (now held in Chicago every October) and the FilmFest Midwest. Some prefer the direct distributor-buyer contact of the National Film Mart approach. But even those most critical of the Midwest admit that they enjoyed its ambiance and looked forward to returning. ■

Ron Epple is president and founder of Picture Start, a distribution company that handles over 400 short films. He is also programmer for the Expanded Cinema Group, a film society on the University of Illinois campus, and has taught a survey of independent film at the university's Unit One alternate education center since 1976. Jeff Hellyer has been manager of Picture Start since his 1981 graduation from the University of Illinois with degrees in economics and English.

Oscars for Indies?

Although any 35 or 70mm feature exhibited theatrically in the Los Angeles area for at least one week during the Award year is eligible for an Oscar, the nominations are made by members of the Academy of Motion Picture Arts and Sciences (AMPAS), a club to which, almost by definition, independents do not belong. They are therefore almost never nominated in the feature category. In the case of shorts and documentaries, however, the Hollywood-based distribution machine does not exist. "Insiders" and "outsiders" are on equal footing, and independents are nominated, and do win—sometimes.

In 1982, although American independents were nominated in all short and documentary categories, all the winners were non-American. They were *Just Another Missing Kid* by John Zaritsky, Canadian Broadcasting Corp. (documentary feature); *If You Love This Planet,* directed by Terri Nash and produced by Edward Le Lorrain, Film Board of Canada (documentary short subject); *Tango* by Zbigniew Rybczynaki, Film Polski (short animated film); and *A Shocking Accident,* directed by James Scott and produced by Christine Oestreicher, Flamingo Pictures Ltd., Great Britain (short live action film). This might be explained by the Academy's preference for a highly produced "slick" look and the cachet of foreign material, or the fact that government-backed official entries are more likely to be brought to the attention of the industry-oriented types in LA who form the AMPAS membership than the works of diverse indies.

Although no significant theatrical market exists here for shorts and documentaries (and the Academy Awards exist, after all, to promote and expand the theatrical film market), awards in these categories are nonetheless coveted for other reasons. Besides the prestige, producers do report great attention paid to their films, and opportunities for making contacts for their next efforts.

Eligibility requirements for documentaries remain relatively unchanged from last year (see the October '82 *Independent*). In brief: Awards are made in categories of documentary features (over 30 minutes) and documentary short subjects (under 30 minutes). The film must be in 16, 35, or 70mm and must have participated in a "recognized" film festival within two years of its completion date and between November 1, 1982 and October 31, 1983. In non-competitive film festivals, the film must have been accepted for exhibition and screened. In competitive film festivals, it must have won a best-in-category award. Proof of acceptance or honors must be submitted with the print and entry form no later than Oct. 31, 1983. Any documentary is also eligible which has been publicly exhibited within two years of its completion date for paid admissions in a commercial motion picture theatre in the Los Angeles area (defined as LA , West LA or Beverly Hills) for a consecutive run of not less than one week between November 1 and October 31, 1983. Eligibility may also be obtained by winning a CINE Golden Eagle.



Courtesy Direct Cinema Ltd., distributor

***A Shocking Accident*, the 1983 Best Live Action Short Subject Oscar winner, is taken from a Graham Greene short story.**

The rules also state that: "Except in instances in which the producer is unable to comply herewith, every award shall be conditioned upon the delivery to the Academy of one print of every film nominated for the final balloting for all Academy Awards, and such print shall become the property of the Academy with the proviso, however, that the Academy shall not use such print for commercial gain."

Eligibility for the short film awards, made in animation and live action categories, has undergone some liberalizing changes this year, coming more into line with the documentary requirements. Short films may be in 16, 35 or 70mm, and no longer than 30 minutes. A film may become eligible by being exhibited within two years of completion date in a commercial motion picture theatre in Los Angeles County for a full theatrical release (no less than two screenings per day) of *three* consecutive days between January 1 and December 31, 1983. A film will not be disqualified if it has had prior exhibition elsewhere (other than LA County) subsequent to January 1, 1982, provided such exhibition first occurred in a commercial motion picture theatre. Another option is for the short to have participated in a "recognized" film festival within two years of its completion date and between January 1 and December 31, 1983. In competitive film festivals, it must have won a best-in-category award, and in non-competitive festivals it must have been accepted for exhibition and screened. Like the documentary films, proof of acceptance or honors must be submitted with the print and entry form, but the deadline is December 31, 1983, two months later than the documentary deadline. A third option now available for eligibility is winning a CINE Golden Eagle. The print deposit requirement also applies to short films.

Most producers find blowing their films up to 35mm for a theatrical showing in Los Angeles rather expensive, so the option of using qualifying festivals is the preferred route. However, several recent nominees noted that since they completed their films after the deadlines of the qualifying festivals, they had no choice but to opt for a commercial run in LA. The more liberal festival eligibility guidelines may create problems here: Mitch Block of Direct Cinema Ltd., an LA-based distributor and long-time member of the Academy's Documentary Committee, says, "The LA theatres used to show films as a courtesy," but speculates that, "now because festivals are counted, it might be more difficult."

Entry forms and a list of qualifying film festivals may be obtained by contacting the Academy of Motion Picture Arts and Sciences, 8949 Wilshire Blvd., Beverly Hills CA 90211; (213) 278-8990. *—Wendy Lidell & Sheila Abadi*

Leaping Leipzig

The aims of the Leipzig International Documentary and Short Film Festival were originally political and artistic rather than commercial, and that emphasis continues to a great extent today. The festival was started in 1955 when the German Democratic Republic (East Germany) was referred to by the Western press as "the so-called 'GDR,'" and was meant in part to legitimize the country in the eyes of other nations. The festival has grown immensely over the years, and is today regarded as one of the major international documentary festivals. Last year it screened over 350 films from about 50 countries.

Leipzig is fascinating for the countries, organizations and filmmakers represented as much as for the films shown. All members of the Eastern European bloc, in addition to most Western European, Scandinavian and

many Third World countries, are present, as are such organizations as the PLO, the underground South African ANC and the exiled Chilean Anti-Fascist Committee.

Films screened last year ranged from the six-part series *Busch Sings,* a major cultural event in East Germany which documents the life of of one of Germany's foremost singers as well as 50 years of German history, to pedestrian films on road reconstruction in various socialist countries. Each year the festival also holds a retrospective series: Last year it honored 11 "trailblazer" documentarians from ten countries including Emile de Antonio, Ivor Montagu and Joop Huisken.

Among the US films screened last year were Obie Benz' *Americas in Transition,* Joan Harvey's *From Hitler to MX* and Jim Brown's *Wasn't That a Time?* Although the American films didn't win any top prizes last year, they were well-received by the audiences at the screenings. The East Germans seem particularly interested in anti-nuclear films.

Leipzig is not a major market for film sales but is worth entering (and attending), according to several filmmakers who have participated. *AIVF* Board member Rich Schmiechen, whose *Nick Mazzucco: Biography of an Atomic Vet* was shown two years ago, said, "It's not a fabulous buyers' market, but I think it's productive in terms of the people you meet. And it did expose the film." Schmiechen said he made sales to Dutch, Swedish and Finnish TV stations at the festival, and found distributors in England and Australia as a direct result of attending. Jonathan Miller of Icarus Films, a documentary distributor, said, "Basically, the Eastern European countries don't have a lot of money, so it's not a big business market." But he stressed that he found it "worthwhile and productive" to be there, picking up a couple of new films and selling a few prints of Icarus films. Glenn Silber, whose *El Salvador: Another Vietnam* won top prize at the festival in 1981, said entering (and winning) at Leipzig "helped the film a lot." As a result of the prize he sold the film to three Eastern European countries, one of which paid $5,000 for a print. However, Silber said he has yet to receive his prize money, which is paid in East German deutschmarks and must therefore be spent in that country.

Leipzig is generally an efficiently run festival. Everyone is presented with a four-language brochure listing and describing all the films shown both in and out of competition. All films are simultaneously translated into German, French, English, Russian and Spanish (you plug into the language you want). The festival atmosphere is extremely social: There are discussions of the films at Karl Marx University each evening (the first night I was there, a Soviet representative hotly defended himself against an East German's accusation that the Russian film shown that day was anti-socialist because it ignored women), and people tend to hang out at one of the local hotel bars late into the night after the screenings are over. The festival usually pays one-way airfare and all hotel accommodations (simple but clean), and gives everyone a few hundred DM upon arrival—which, given the low price of food, is enough for a week's stay.

Plans for US pre-selection and group shipment are not yet finalized. However, information and application forms may be obtained by sending a SSAE to: Jonathan Miller, Icarus Films, 200 Park Ave. South #1319, New York NY 10003.

Obie Benz



Americas In Transition gives an overview of US relations with Latin America. The film showed at Leipzig in 1982.

The Human Condition in Florence

"Participation of American film production has always been extensive and highly significant," say coordinators of the Festival dei Popoli, held in Florence, Italy. Social documentaries dealing with issues of the human condition containing political, sociological, anthropological, economic, folkloric or ethnographic overtones will be screened from Dec. 2-10 in the 24th annual event. Highlighted in 1983 will be a retrospective of "Films on Filmmaking" covering three aspects: Documentaries on the shooting of films (*Burden of Dreams*), documentaries devoted to a single director (*The Man Who Loved to Hate*), fiction films on filmmaking (*Cameraman*) plus a photography exhibition on the same subject.

AIVF member Amalie Rothschild, whose film *Conversations with Willard Van Dyke* was selected in 1982, was invited to attend the festival. Although she says dei Popoli is a "good political and social documentary festival that shows excellent films," Rothschild called the festival a "disappointing experience." She explained that dei Popoli is a festival for the people of Florence—not for the filmmakers. "Too many events were simultaneously scheduled in smaller theaters outside Florence." She added that filmmakers were not given the opportunity to speak with the audience, and said festival director Mario Simondi was aloof, exhibiting no effort to make her or any of the other filmmakers feel welcome. Rothschild consistently emphasized the carelessness with which her print was handled. "It is important that filmmakers are careful; the festival is not efficient about handling prints, and Italians are notoriously bad at picking up shipping costs," she cautioned, citing the $79 storage cost she had to pay because the print wasn't properly returned. In an effort to circumvent this problem, the Festival Bureau is considering a group shipment. For information, send a SSAE.

Recently produced documentaries, previously unreleased in Italy, are welcome in 16 or 35mm. Golden Marzoccos and cash awards are presented to the best doc, best doc for television and best first production. Additionally, the festival purchases prints of winning films. Dei Popoli is funded by the Ministero dello Spettacolo, the city of Florence, the region of Tuscany and various banks and private corporations. Entry forms must be received by Oct. 25, and there is no fee although filmmakers pay all transport costs. Contact: Antonio Breschi or Mario Simondi, Via del Proconsolo 10, 50122 Florence, ITALY; tel: 055/29.43.53.

—Melody Pariser

American International Film Festival

When is a film festival not a film festival? When the organizers are soliciting product for television distribution. When pressed for information about an exhibition, "festival" director Ted Kowalke conceded that they would "book some art theatres around town as a promo" for the series, but that they hadn't done it yet since they didn't know whether they would get enough entries to warrant the effort. Kowalke hopes to package short films and features which "are not reaching their audiences" and market a 39-week series to cable and syndication under the appellation "American International Film Festival," splitting licensing revenues 50/50 with the producers. Kowalke says he has elicited ample interest in the series, but was unable to be more specific. After continued insistence by this writer that distributors simply do not charge screening fees, but that some festivals do, he agreed that if there was not sufficient response to warrant an exhibition, he would return all entry fees. It's questionable, however, what kind of festival/exhibition he will provide if his major interest is in the distribution component of his scheme. His idea is a noble one, but there are plenty of distributors who will look at your film for free and consider it for acquisition. That's their business, and that's why they take a percentage of your film. There is no basis whatsoever for charging an "entry fee" for such a service. Kowalke has obtained an extensive mailing list of independent producers (not from here!); so consider the above if you get his call for "entries." (Don't confuse this "festival" with others of similar titles: this one operates out of Santa Monica, CA.) *—WL*

IN BRIEF

This month's additional Festivals have been compiled by Melody Pariser and Wendy Lidell with the help of Gadney's Guides and the FIVF files. Listings do not constitute an endorsement, and since some details change faster than we do, we recommend that you contact the festival for further information before sending prints or tapes. If your experience with a festival differs from our account, please let us know so that we can improve our reliability.

Domestic

●*AMERICAN ASSOCIATION FOR COUNSELING & DEVELOPMENT FILM FESTIVAL* (formerly American Personnel & Guidance Association Film Festival), Mar. 18-21, held in conjunction with their annual convention, aims to contribute to personal & professional growth of its members through films on counseling & human development. Convention brochures list all films to be screened along w/details on purchasing and rentals. Awards presented to best in each category & announced in official newspaper. Send 16mm films, ¾" tapes & filmstrips w/$35 entry fee by Oct. 15. Contact: Lisa Block, American Assn. for Counseling & Development, c/o Convention Office, 5999 Stevenson Ave., Alexandria VA 22304; (703) 823-9800.

●*BAY AREA FILMMAKERS' SHOWCASE:* 4th annual event will occur at SF's Castro Theatre, Nov. 4-7. No categories; shorts, documentaries & features all accepted. Films whose principals (director, producer etc.) are associated w/Bay Area invited to submit. Deadline: Sept. 6. (For filmmakers now located outside northern CA, deadline: Sept. 13.) No fee. For application blanks & info contact: Film Arts Foundation, 346 Ninth St., SF CA 94103; (415) 552-8760.

●*BLACK MARIA FILM FESTIVAL & COMPETITION* advances appreciation of film as original art form & provides public exhibition outlet for independent filmmakers. After Nov. 16 premiere at Montclair State College, films are distributed around NJ as part of traveling series. Discussion & lectures accompany exhibitions. Films w/"artistic sensibility" sought in 16mm, ¾" tapes, max. 20 min. Awards of $500 plus screen time compensation anticipated for 3 winning films & 1 videotape. Approximately 30 entries accepted; all become part of traveling exhibition. Entry fee: $10; fest covers return postage & insurance. Deadline: Oct. 26. Contact: John Columbus, Thomas Edison Nat'l Historic Site, Main St./Lakeside Ave., West Orange NJ 07052; (201) 736-0550/8575.



Courtesy New Directors/New Films

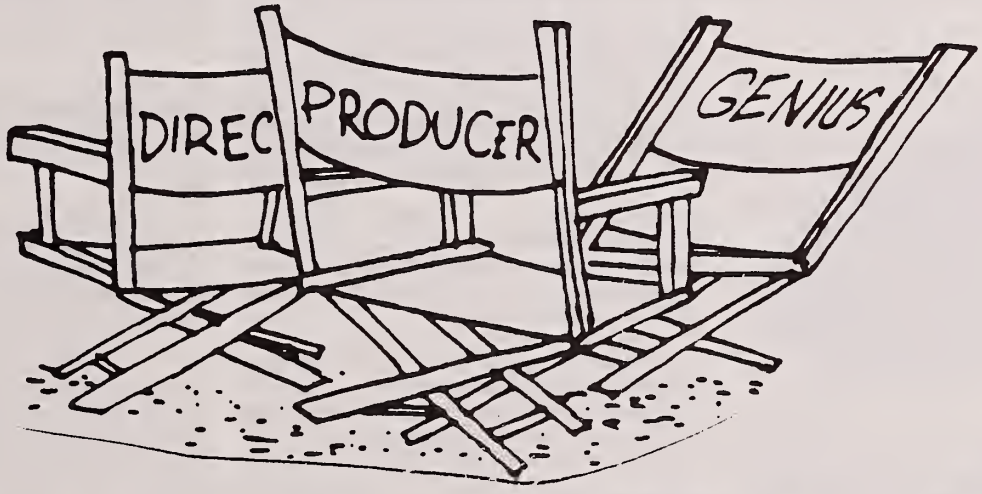
***And God Created Them*, a film of satirical vignettes by Jacobo Morales, showed at the 1983 New Directors/New Films.**

●*FREEDOMS FOUNDATION NATIONAL AWARDS* recognize deeds that support America, contribute to citizenship & suggest solutions to problems. Works in 16mm or ¾" video should treat the theme "we are fortunate to live in this country." Over 400 awards presented at numerous ceremonies through spring. No fee. Deadline: Oct. 1. Contact: Sarah Ahyafhida, Freedoms Foundation at Valley Forge, Valley Forge PA 19481; (215) 933-8825, ext. 25.

●*NATIONAL MENTAL HEALTH ASSOCIATION FILM FESTIVAL,* Nov. 18-19, identifies & promotes outstanding 16mm mental health education films, seeking to increase use of these films in field of mental health education. Although there are no cash prizes, exposure to target audience of potential users is clearly advantageous for appropriate films. Entry fee: $30; festival pays return postage. Deadline: Oct. 1. Contact: Jane Pince Eick, National Mental Health Association Film Festival, 1800 North Kent St., Arlington VA 22209, (703) 528-6405.

●*MENTAL HEALTH MEDIA AWARDS* runs in synch w/National Mental Health Association Film Festival, giving awards for excellence for media work on topic of mental health. Local & national news, entertainment or PSAs broadcast over radio or TV are eligible. For contact info, see above.

●*NEW DIRECTORS/NEW FILMS,* March-April, presents "provocative & interesting" films from diverse sources, relying heavily on int'l selections from new directors. Wendy Keys, 1982



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festival director, describes event as a survey of world cinema stressing European & Third World films rather than American work. Non-competitive event receives heavy press & plays to sold-out audiences nightly. Independent works by new directors having only one film shown previously in US accepted in 16 & 35mm; video OK for selection. No entry fee; fest pays shipping costs. Films may be sent from Oct. to end of Jan.; advisable to send entries ASAP. Contact: Joanna Ney, Film Society of Lincoln Center, 140 West 65 St., New York NY 10023; (212) 877-1800, ext. 492. ■

Foreign

● *AQUA SPACE UNDERWATER FILM FESTIVAL,* Oct.-Nov., educates public about aquatic world through films on aquatic education. No previous winners accepted. Super-8 & 16mm only. Entry fee: $5 amateur, $15 professional. Deadline: October. Contact: Dale Woodyard, Dept. of Psychology, University of Windsor, Windsor Ontario N9B 3P4, CANADA; (519) 253-4232.

● *CARTAGENA INT'L FESTIVAL OF NAVAL & SEA FILMS,* November, accepts fiction & non-fiction films relating to marine topics. Films in 16mm judged separately from those in 35 & 70mm. No fee. Deadline: Oct. Contact: Enrique Perez Cuadrado de Guzman, Semana Internacional de Cine Naval y del Mar, Ramon y Cajal, 94 Cartagena, SPAIN; tel: 968-51-20-99/968-52-05-05.

● *INT'L CONSUMER FILM COMPETITION,* January, showcases informational & educational works in 16 & 35mm & U-Matic PAL video. Informational works can deal w/general consumer topics, commercial goods, services, food & nutrition or health subjects. No fee. Deadline: Oct. Contact: ANK Berlin, Company for Exhibitions, Fairs & Congresses Ltd., Messedamm 22, D 1000 Berlin 19, WEST GERMANY; tel: (030) 30-38-1.

● *INT'L FESTIVAL OF SUPER-8 FILM,* November, promotes Super-8 by bringing together Super-8 filmmakers who try to improve independent filmmaking by viewing others' work. Amateur, professional, scientific and documentary works vie for variety of awards. Entry fee: $5. Deadline: October. Contact: Rodgrigo Vidal Medina, Unidad de Recursos Pedagogicos, Apartado Aereo 2188, Cali, COLOMBIA.

● *INT'L VIDEO DEMONSTRATION,* December, is part of workshop that studies use of editing in video, both theoretically & practically. "Grand Prix" of 10,000 francs awarded as well as "Young Public" prize of 3,000 francs. Video work should be in U-Matic PAL, SECAM or NTSC copy. No entry fee. Deadline: Oct. 10. Contact: Comite de Preselection de la Manifestation International de Video, Centre d'Action Culturelle, 12, rue de College, BP 223, 25204, Montbeliard Cedex, FRANCE; tel: (81)91.37.11.

● *SYDNEY SUPER-8 FILM FESTIVAL,* Nov. 3-5 boasts of full-house attendance at 1982 event, & formation of "Super-8 Film Group," which has staged several screenings since. No entry fee, but fest requests following w/film: title, speed, sound/silent, duration, synopsis, instructions for return. Deadline: Oct. 3. Contact: Gary Warner, 605 Bourke St., Surry Hills NSW 2010, AUSTRALIA; tel: Virginia, 02-692-0847; or Mark, 02-660-3003.

● *UMI-BOWL INT'L FILM COMPETITION,* October, encourages world filmmaking in substandard gauges, geared toward the independent. Super-8, 8 & 16mm welcome by October. Entry fee: $5. Contact: Mikael Nystrom, United Moviemakers Int'l, Box 55109, 400 53 Goteborg 55, SWEDEN; tel: (46) 031-431333. ■

NOTICES

NOTICES *are listed free of charge. AIVF members receive first priority; others included as space permits. Send notices to THE INDEPENDENT c/o FIVF, 625 Broadway, 9th Floor, New York NY 10012. For further info, call (212) 473-3400. Deadline: 8th of second preceding month (e.g. September 8th for November). Edited by Mary Guzzy & Sheila Abadi.*

Buy ● Rent ● Sell

● *FOR RENT:* Panasonic 3990 low-light camera, Sony VO-4880, 4 BP-60 batteries, 5" monitor w/battery, fluid-head tripod, Sennheiser mic, lav, Smith Victor lights, cords & accessories; very portable: $225/day w/operator. Contact: Alan/Caryn, (212) 222-3321, NY.

● *FOR RENT:* Complete broadcast-quality production pkg. Includes Ikegami HL-83, ¾" JVC 4700U, color Videotek monitor, wave-form, mics, lights & tripod. Production personnel also available. Competitive rates. Contact: Everglade Prods., (212) 925-1247, N.Y.

● *FOR RENT:* Ikegami HL-79, BVU-110, lights, mics, car: $450/day. Crew additional as required. Contact: Videotrac, (212) 473-6947, NY.

● *FOR SALE:* Bolex H-16 16mm camera w/case, Switar 25mm f1.4 lens & Elgeet 75mm f1.9 lens: $325. Bell & Howell Filmo 240 w/Super Comat 20mm f1.9 & Schneider-Xenar 75mm f2.8 lens: $150. Contact: Dan Klugherz, (212) 595-0058, NY.

● *FOR SALE:* 2 Schoeps CMC4 colette amps; Schoeps MK5 selectable cardioid-omni capsule; Schoeps MK6 selectable cardioid-omni-bidirectional capsule; Sennheiser 815 mic system w/foam & hard windscreens; mount, cable, case; custom "Alper" shock mount. Everything impeccable. Contact: Richard Brick, (212) 925-8877, NY.

● *PROFESSIONAL VIDEO REPAIR, MAINTENANCE* of broadcast & industrial cameras, decks, monitors, calibration of waveforms etc. We buy & sell used equipment. Contact: Videotrac, (212) 473-6947, NY.

● *SOUND STAGE/STUDIO SPACE:* Day rental in SoHo; parking next door. 2,000 sq. ft., high ceilings, good ambient window light w/shutters, ample power, clean white new kitchen, white tile bath, freight elevator, clean hardwood floors. Convenient to all public transport. Assistant available. reasonable price. Contact: Dean, (212) 925-6686, NY.

● *FOR SALE:* Arri-S 16; 3 Schneiders: 10mm, 25mm, 50mm; 100mm Cooke; synch motor, variable motor, synch-pulse generator, New viewfinding system, 400' mag, battery belt, filters. Completely overhauled by Arriflex. $3000. Call: (914) 876-7385, NY.

● *FOR RENT:* CP-16 R/A w/12-20 Angenieux, 3 mags plus 150mm & 300mm Kilfitt & accessories: $400/wk. Contact: Neal Lubetsky, (212) 674-8996; Vern Oakley, 243-2009, NY.

● *FOR SALE:* Steenbeck 16mm/35mm editing table, rarely used, in excellent condition. Contact: The Cinema Guild, 1697 Broadway #802, NY NY 10019; (212) 246-5522.

● *FOR SALE:* Cardioid/bidirectional/omni switchable capsule, never out of factory case: $399. Schoeps G90C capsule offset 90°, never used: $130 new, now $69. Contact: Richard Brick, (212) 925-8877, NY.

● *FOR RENT:* Panasonic AK-760 color camera w/3 broadcast plumbicon tubes & Canon 13-1 zoom lens: $200/day. Sony BVU-110 ¾" portable cassette recorder: $100/day. Contact: Locus Communications, 250 West 57 St. #1228, NY NY 10019; (212) 757-4220.

● *FOR SALE:* Matched pair fast Schneider prime lenses: 10mm/1.8 & 2.5mm/1.4. Arri mounts; mint condition: $1500/pair. Zeiss counterparts cost over $6000. Contact: John, (603) 353-9067, NH.

● *FOR SALE:* Beaulieu 16mm reflex camera w/12-120 Angenieux power zoom, built-in meter, internal power & charger, Cine-60 power pack, Tiffen series 9 filters, rings, shade; Schacter fluid-head tripod w/spreaders, case: $3300. Contact: Nile Southern, (212) 724-3146, NY.

● *FOR SALE:* Moviola M86 flatbed editor, flicker-free prism, low wow & flutter, quick stop circuit, torque motor box. 3 yrs. old, excellent condition. Fair price. Contact: Ron, (617) 354-6054, MA.

● *FOR SALE:* Spectacular footage of New England for image bank or your own productions. 2 5-min. segments: Maine coast, ocean views, birds; New England countryside, rolling hills, farms, mountains, lakes. Broadcast quality w/synch sound track on ½", ¾", 1" & 2". SMPTE time code (specify channel) & log provided. All footage carries rights for any use. ½" preview tape catalogs selections w/burned-in code: $35. $300/1" or 2" segment, $500/both; $200/¾" or ½", $350/both. Contact: PlaNetwork c/o Expanded Video, 7 Fox Ct., Portland ME 04101; (207) 773-7005.

● *FOR SALE:* Complete Aaton 16 LTR camera w/10-150 f2 Angenieux, exposure meter, swiveling finder etc. $24,000 new; package price $14,000. Contact: Elliott Landy, (212) 734-1402, NY.

● *FOR SALE OR RENT:* KEM Universal editing machine. Three screens, 3 separate sound tracks, 8-plate. All accessories for rent/sale. Reasonable. Contact: Jo King, (212) 564-1755, NY.

● *FOR SALE:* Steenbeck model 1901, 6-plate 16mm editing table. Most recent model, in excellent condition. Bought new 2 yrs. ago @ $17,000. Will take best offer. Contact: Ron Kanter, (215) 351-1200 day, 598-3711 eve., PA.

● *FOR SALE:* S-8 Sera G-plate flatbed plus Sound Recorder II resolver. Good condition. $2000 or best offer. Contact: Steve, (415) 359-3742, CA.

● *FOR SALE:* Nagra 4L w/crystal, case, ATN, Sennheiser 815, boom, power supply, Beyer headphones etc. Whole package: $3000. Call: (213) 823-7122, CA.

● *WANTED:* 16mm Eclair ACL package. French-made Eclair, 1977 or later. Contact: Meg Partridge, (415) 655-9713 collect, CA.

● *FOR SALE:* Absolutely mint Aaton 7 LTR package, used less than 30,000 ft. Includes body.

Picture Start



GM and neighborhood activists battle over attempt to evict Polish community in *Poletown Lives!*

fully orientable viewfinder (no longer available), 3 mags, Arri "B" adaptor, rare "C"-mount adaptor, 2 batteries, charger, custom leather barney w/compartment to hold Nagra SNN, soft cases etc. Super quiet, super clean, one-user camera. Call: (205) 285-6179, AL.

● *FOR SALE:* 16mm 6-plate flatbed editing table. Sera Showcrown style. Excellent condition; $3900 or best offer. Call: (608) 274-3944, WI.

● *FOR SALE:* Nagra 3, latest model (1968) w/50/60-Hz crystal. Excellent condition: $1800. Bolex EBM w/crystal & line synch, handgrip, tripod mount, custom grip w/battery & Angenieux 12.5-75 zoom: $1475. Optasound Pilotone synch cassette recorder w/60-Hz crystal: $250. Moviscop: $150. Contact: Billy, (212) 255-8698, NY.

● *FOR SALE:* Uher Cr 240 AV cassette, excellent recorder, stereo audio plus 1 synch track; AC power supply, batteries, b/N adaptors for mic & line, film group resolver & PC synch cable: $600. Superscope C-108 cassette (mono) recorder: $50. Canon 1014XL-S S-8 w/boom mic, excellent condition; wide angle adaptor: $550. Contact: Nicholas Graetz, 1005 Campbell Ave., Kalamazoo MI 49007; (616) 349-4794.

● *FOR SALE:* Eclair ACL, 12-120 Angenieux zoom lens, 2×200′ mags, Pilotone & crystal synch, Anton Bauer battery, case, cables, hangles etc: $4250 or offer. Contact: Howard Gladstone, (312) 663-5400, IL.

Conferences ● Seminars

● *INTERNATIONAL CABLE & SATELLITE TV* Exhibition & Conference: Sept. 11-14, 1983. National Exhibition Center, Birmingham, England. Contact: Mark Voss, Mike Loughlin, (713) 463-0502, TX.

● *LOW POWER TV EAST:* Oct. 4-6, 1983. Sheraton Washington Hotel, Washington DC. Call: (203) 852-0500, CT.

● *WOMEN IN CABLE NATIONAL CONFERENCE:* "Cable in Context: The Challenge of Change." Oct. 6-8, 1983. Colonnade Hotel, Boston MA. Contact: Charles Self, (202) 296-7245, DC.

● *COMMUNICATION, MASS MEDIA & DEVELOPMENT:* Research conference of Program on Communication & Development Studies, Northwestern Unversity. Oct. 13-15, 1983. Opportunity to share theoretical concerns, practical experiences of those involved in aspects of Third World development/media/communications & to establish informal network of individuals/organizations. Panels & papers will be published on paper & microfiche. Contact: John Gartley, Director, Program on Comm. & Devel. Studies, 1905 Sheridan Rd., Evanston IL 60201; (312) 492-7315.

● *5th ANNUAL INDEPENDENT FEATURE MARKET:* Oct. 5-14, 1983. Cinema 3, Plaza Hotel, NYC. Screenings daily 10am-9pm, weekends to 6pm. Complete schedule available on request. Buyers' passes $250/company; no limit on # of company reps. Early registration suggested. Contact: IFP, 80 East 11 St., NY NY 10003; (212) 674-6655.

● *WOMEN'S INTERART CENTER* workshops: 16mm Narrative Production meets 2×/wk. for 36 wks. Participants conceive scripts and shoot 2 films. Oct.-June. $1750. Integrated Media Arts: 9-mo. intensive program in film, theatre & video arts focusing on problems of translation from one medium to another. $5000. Financial aid/college credit available (if eligible) through Empire State College (SUNY). Contact: Byeager Blackwell, WIC, 549 West 52 St., NY NY 10019; (212) 246-1050.

Editing Facilities

● *WOMEN'S INTERART CENTER* announces installation of Videomedia Z6000C ¾″ computerized video editing system in rough edit facility. Offers expanded memory, complete list management, multiple split edits, multi-display & other features. Makes rough editing faster & more economical. Features Microloc, economical alternative to time code, providing frame accuracy for precise editing control using 2860 videocassette recorders. Hours, rates available. Contact: WIC, 10am-6pm, (212) 246-1050, NY.

● *STEENBECK & SONY:* Fully equipped 6-plate & 3 ¾″ off-line Sony & JVC editing rooms. Best rates in town. Call: Karen, (212) 868-1180, NY.

● *6-PLATE FLATBED MOVIOLA FOR RENT:* Very good condition. W/fully equipped room: $272/wk., $800/mo. W/o room: $192/wk., $576/mo. Contact: Joe Harvard, Shefida Features, (617) 491-6693, MA.

● *FANTASTIC EDITING ROOM:* Fully equipped w/16mm 6-plate flickerless prism Moviola flatbed. ½ block to beach, cafes, restaurants in sunny Venice CA. Air conditioning, telephone, bathroom/shower, bench, rewinds, bins, racks, synchronizer. Projection facilities available at extra cost. Editor & assistant available.

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Reasonable rates. Contact: Ron, Anna, Jim, (213) 392-9069/1020.

● *SONY TYPE V EDITING EQUIPMENT:* Excellent hourly rate if you use average 10 or more hrs. editing time per month. Contact: Michael Schwartz, (212) 925-7771/966-6009, NY.

● *SELF-SERVICE EDITING:* ¾" JVC Tapehandlers, RM-88U editor, free instruction. $20/hr. Transfers, dubs etc. Contact: Videotrac, (212) 473-6947, NY.

● *REGULAR & S-8 FILM-TO-VIDEO TRANSFER:* Professional quality, industrial or broadcast; much better than you've seen before. Supervised or unsupervised; reasonable rates. Contact: Landy, 400 East 83 St. #4A, NY NY 10028; (212) 734-1402.

● *SONY BVU ¾" EDITING:* $25/hr. w/editor. Contact: Kathy Abbott/Karen Ranucci, (212) 242-2320, NY.

● *TWO COMPLETE EDITING ROOMS* in Chelsea: (a) 24-hr. access: Moviola flatbed w/ torque motor box; complete 16mm edit equipment; complete kitchen & bathroom; minimal office facilities; telephone; air conditioning. (B) 10am-6pm access: Steenbeck; complete 16mm edit equipment; ltd. kitchen, bath facilities; specialized edit equipment available at extra cost. Contact: David Loucka, Lance Bird, (212) 924-1960, NY.

● *29th STREET VIDEO* "where the best edits cost less" offers ¾" video editing & production svcs. Sony 5850 decks. RM440 editor, Microgen character generator, fade-to-black, audio mixer, mics, audiocassette tape recorders & more. Production svcs. include JVC KY-2000 camera, Sony 4800 deck, tripod, production mics, lights, more. Contact: Tami/David, (212) 594-7530, NY.

● *EDITING & POST-PRODUCTION FACILITIES AVAILABLE:* Short-term rentals only. 9am-5pm business days. KEM 8-plate 16/35mm, ¾" video editing, sound transfer, narration recording, extensive sound effects library, interlock screening. Contact: Cinetudes Film Productions, 295 West 4 St., NY NY 10014; (212) 966-4600.

Films ● Tapes Wanted

● *RHAPSODY FILMS:* Newly-formed distribution company for jazz & blues films for all US markets including theatrical. non-theatrical, TV & videocassette sales. Will also distribute other films not related to jazz. Contact: Bruce Ricker, Rhapsody Films, 30 Charlton St., NY NY; (212) 243-0152.

● *EUROCABLE:* Leading distributor for cable, broadcast, pay TV & home video, US & overseas, seeks additional film & video product of all lengths. Contact: Peter Caranicas, 17 Grove St., NY NY 10014; (212) 929-8934.

● *RESEARCH, PLANNING & PRODUCTION ASSOCS.* seek independent productions under 30 min. for domestic distribution to cable & industrial outlets. Special interest in nuclear subjects. Contact: Ann Perrett, RDP Assocs., PO Box 24736, LA CA 90024; (213) 820-7984.

● *TELE1ST* Entertainment Recording Service, new video distribution service developed by ABC & Sony Corp., seeks entertainment programming for distribution over its network. Formerly known as Home Video Network, Tele1st is over-the-air subscription service to be launched early 1984. Will distribute programs through ABC broadcast affiliates 2am-5am via scrambled signal to subscribers' specially rigged VCRs. 65% features, 35% other. Contact: Helen Britton, Director of Acquisitions, Tele1st, 1330 Ave. of the Americas, NY NY 10019; (212) 887-7882.

● *DISTRIBUTOR* w/national & international markets & proven sales record is expanding catalog of offerings. Seeks new films & video productions w/wide educational, social service or health applications. Very competitive return for selected films/tapes. Contact: Steve Raymen, 85895 Lorane Hwy., Eugene OR 97405; (503) 484-7125.

● *FOX/LORBER ASSOCIATES,* specialists in TV marketing & distribution, expanding feature film library for representation. Interested in full-length English language films w/primarily narrative structure for sale to pay TV/cable, broadcast & home video, both domestic & foreign. Minimum length: 60 min.; no subtitles. Contact: Ericka Markman, Fox/Lorber Assocs., 79 Madison Ave. #601, NY NY 10016; (212) 686-6777.

● *PELICAN FILMS* seeks films/tapes for distribution to wholistic health movement. We offer alternatives to traditional non-theatrical distribution. Contact: Arthur Hoyle, 3010 Santa Monica Blvd. #440, Santa Monica, CA 90404; (213) 399-3753.

● *WANTED:* for *Epiphanies,* unfunded film-in-progress to be at least 4 hrs. long: 16mm outtakes. Silent only. B/w or color; originals preferred but will accept workprint & negative. Since imagery of film will be as varied as possible, only a few snippets or minutes total of anyone's work will be used. Will return unused footage & reimburse postage. Film credit given on final print only if requested. Contact: Richard Kostelanetz, PO Box 444, Prince St. Sta., NY NY 10012; (212) 840-1234.

● *EZTV TO SHOWCASE INDEPENDENT VIDEO:* 50-seat gallery opened to public June 1, 1983 w/full evening of original video programming. 5-6 hrs. nightly programming planned w/new shows every 3-4 wks. Wide variety including features, docs., informational shows, LA play-of-the-month, art world happenings, comedy shorts, serials, experimental, national news magazine & midnight outrages. Bulk of programming will be produced by or in cooperation w/EZTV . Remainder chosen from indie video works nationwide. Contact: Kit Van Zandt, EZTV, 8543 Santa Monica Blvd. #11, West Hollywood CA 90069; (213) 657-1532.

● *BRAVA NEWS MAGAZINE* seeks videotapes about performing artists for new cable show. Payment for all works used. Contact: Susan Whittenberg, 1 Media Crossing, Woodbury NY 11797.

● *WE DON'T FUND MEDIA,* a videotape to encourage other foundations to re-examine policies against funding media, to be produced by Oralee Wachter & funded by Benton Foundation. Will use variety of clips from funded video, film, & TV productions. Producers interested in having work included must have copyright, allow Wachter to include clips of their work at no cost & have access to negative or original material selected for inclusion. Send brief synopsis including title, format, subject & names of funding agencies. No cassettes or films at this time. Contact: Oralee Wachter, ODN Prod., 74 Varick St. # 304, NY NY 10013.

Funds ● Resources

● *NEW YORK COMMITTEE FOR OCCUPATIONAL SAFETY & HEALTH* publishes valuable library of artists' & other occupational hazard publications including info on VDTs & CRTs, chemical hazards, women in the workplace, the politics of cancer etc. Contact: NYCOSH, 32 Union Sq. #404, NY NY 10003; (212) 674-1595.

● *AFI INDEPENDENT FILMMAKER GRANTS* support new & exploratory work in independent film/video production. 1984 application deadline: September, 1983. Contact: Independent Filmmaker Program, AFI, 2021 N. Western Ave., PO Box 27999, LA CA 90027; (213) 856-7696.

● *SUNDANCE INSTITUTE FOR FILM & TELEVISION* accepting narrative feature-length scripts for possible development assistance. Submit 2-pp. synopsis & resume of key production people. Contact: Script Devel., Sundance Institute, 19 Exchange Pl., Salt Lake City UT 84111.

● *COMMUNICATORS FOR NUCLEAR DISARMAMENT:* Graphic designers, writers, illustrators, photographers, filmmakers, architects, public relations professionals & media specialists united against you-know-what. Contact: Wendy Ehrlich, CFND, 225 Lafayette St. #207, NY NY 10012; (212) 965-3206.

● *COMMUNITY RESOURCE EXCHANGE:*

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Free assistance to community groups in proposal writing, board development, fundraising & management. Contact: CRE, 17 Murray St., 4th fl., NY NY 10007; (212) 349-6113.

● *EMERGENCY MATERIALS FUND & INDEPENDENT EXHIBITIONS PROGRAM* provide financial aid to artists for public presentation of works in non-commercial situations. Individual grants from $50-150; groups of artists $50-400. Only NY State residents or those applying for projects in NYS are eligible. Artists groups receiving 1982/3 support from NEA or NYSCA are ineligible. Theatre, dance projects, documentary film & videotapes not eligible. Next deadline: Nov. 2, 1983 for exhibitions in Sept.-Dec. 1983. Contact: Artists Space/Committee for Visual Arts, 105 Hudson St., NY NY 10013; (212) 226-3970.

● *LIGHT NEWS:* "An occasional compendium of Notices, Anecdotes, Important Info., Suggestions, Dilemmas, Facts, Propaganda" etc. etc. Lighting tips & info from Lowel. Contact: Joan Jones, Lynn Hamlin, Editors, *Light News,* Lowel-Light Mfr. Inc., 475 Tenth Ave., NY NY 10018.

● *KITCHEN INTERNSHIP PROGRAM* applications for Spring 1984 accepted Oct. 15-Dec. 15, 1983. Stipend, academic credit or work/study available in technical & administrative areas on semester & special project basis. For grads, undergrads & those entering arts & arts admin. w/career intent. Detailed descriptions of internships available on request. Contact: Jeanette Vuocolo, Internship Program, The Kitchen, 59 Wooster St., NY NY 10012; (212) 925-3615.

● *INFORMATION ON PUBLIC ACCESS:* WATV Ch.6 is currently embroiled in censorship controversy w/Town Board of Woodstock NY. Program director Nancy Cain says WATV gets calls from all over country for access info. Currently compiling booklet on problems of establishing community standards & other public access issues. Join WATV, receive *TV Times*—access guide w/over 30 weekly programs. Membership: $5. Contact: WATV, PO Box 843, Woodstock NY 12498.

● *IMAGE CROSSING NW:* 6-hr. cable series of Northwest-produced short film & video works, a collaboration between The Media Project Inc. & Rogers Cablesystems, both of Portland OR, came into being when contract was signed this May, 1983 (see *Independent,* Sept. 1982). Programs for broadcast will be selected by panel of judges representing community & media interests. Producers will be fairly compensated for work shown. "For too long cable operators have said there's no place for acquisition of local film & video work in cable," says Adam Haas, Rogers' programming director. "Thanks to enlightened management at Rogers, we're setting an example for the cable industry nationwide." Contact: Karen Wickre, TMP, PO Box 4093, Portland OR 97208; (503) 223-5335.

In & Out of Production

● *HOUSE OF UNAMERICAN ACTIVITIES*-done. Personal/experimental biography of Werner Marx, Jewish immigrant from Nazi Germany *cum* 1956 HUAC victim. Includes stills, home movies, video interviews & reenacted sound excerpts from actual Congressional hearings. By Fred Marx. 16mm, color & b/w, 16 min. Contact: Picture Start Films, 204½ West John, Champaign IL 61820; (217) 352-7353.

● *POLETOWN LIVES!*-done. Documents political change in residents of Detroit neighborhood demolished for new auto plant. 3500 people are moved, 1500 homes destroyed plus 144 businesses, 16 churches, 2 schools & 1 hospital. Residents learn how to fight back against corporations & politicians. A cinematic civics lesson shot in video & transferred to 16mm, project was completed on $8000 budget & in-kind donations from Detroit artists, Wayne State Univ., Wayne County Community College, Center for Creative Studies, Ed Lamb Inc. & several local cable TV stations. During production 2 members of 3-person crew were arrested along w/several older women occupying a church. Winner of Best Social Issue Doc., 1983 American Film Festival. Contact: Information Factory, 3512 Courville, Detroit MI 48224; (313) 885-4685.



Courtesy filmmakers

Werner Marx and his brother. *The House of Unamerican Activities,* a recently completed film production, follows the story of a Jewish refugee persecuted in the US for his politics.

● *AMERICAN GRIZZLY: FREDERICK MANFRED* -done. Documentary about Minnesota poet & novelist Frederick Manfred, author of best-selling books *Lord Grizzly & Green Earth* & 4-time Nobel Prize for Literature nominee. "Part pop tragedy, part black comedy, mystical meandering, folk memories & tall tales..." Co-produced & directed by Mike Hazard & Jim Mulligan w/Center for International Education. Funded by Minnesota Humanities Commission, South Dakota Committee on Humanities, Andreas Foundation & over 30 small businesses, *American Grizzly* has aired on ND, SD, MN, NE Public TV. Originated in video & transferred to 16mm, 28 min., color. Contact: CIE, PO Box 3343, St. Paul MN 55165; (612) 222-2096.

● *DAWN OF THE PEOPLE: NICARAGUA'S LITERACY CRUSADE* -done. Documentary of 6-mo. literacy crusade among Nicaragua's peasant population as seen through eyes of participants. In 1980, 70,000 young people fanned out into coffee fields, factories, middle-class neighborhoods & remote mountain villages to combat Nicaragua's 52% illiteracy rate. Written & directed by Doreen Kraft & Jay Craven w/narration by Ossie Davis. Contact: Green Valley Films, 300 Maple St., Burlington VT 05401; (802) 862-4929/Catamount Films, PO Box 324, St. Johnsbury VT 05819; (802) 748-2536.

● *TSCHERWONEZ* -done. Comic story of Russian sailor who jumps ship for a day in Hamburg to search for long-lost brother, Boris. *Tscherwonez,* 10-ruble gold piece (about $85) used as monetary exchange in Russia since 15th century, is what sailor must change into marks in order to afford search for Boris. Humor, intrigue & satirization of *Potemkin & Ninotchka.* Directed by Gabor Altorjay, Janos Marton & Randi Marie Hoffman. A Werner Grassman production in cooperation w/ZDF Workshop. Winner of UNIFILM prize at Saarbruecken. 96 min., color & b/w.

● *FIRST CODA* -done. Feature film depicts recollections of old man battling bitter memories of expulsion from his family home. Youthful adventures w/Lulu & his failure to function in family surroundings she offers him provide cynical, humorous look into enigmatic nature of love. Directed by Andre Degas. Starring Chris Parker & Veronica Hart. 60 min., color. Contact: A. Degas, (212) 581-3950, NY.

● *THE GOLDEN FLOWER* -in production. Documentary about Chinese immigrant experience by Metamedia Prods. in cooperation w/ The Media Project of Portland OR, funded by Oregon Committee for the Humanities & Citicorp USA. 28-min. film will juxtapose lives of 7 Chinese professors currently studying at Lewis & Clark College w/experience of Chinese immigrants to US. Contact: Metamedia Prod., 0324 SW Abernethy, Portland OR 97201; (503) 227-5146.

● *NADJA YET*- done. Based on Turgenev's novel, *First Love,* story of a boy's unrequited love for beautiful woman. Film replaces character of boy w/housefly; story unfolds through eyes of fly. Film has look of 1920s silent picture. Adapted & directed by Anne Flournoy, 9:15, 16mm, b/w. Contact: Venus de Mylar Prods., 307 Mott St., NY NY 10012.

Opportunities ● Gigs

● *CREW MEMBER AVAILABLE:* Experienced prod. asst. can work for little or no money if production provides opportunity to learn. Contact: M. Dember, (516) 829-6705, NY.

● *16mm CONTEMPORARY FOOTAGE FROM CHINA:* Filmmaker teaching in Tienjin (near Beijing) Aug. '83-July '84 seeks buyers of street scenes etc. to finance own project. Will shoot 16mm, also 35mm stills to order, w/in reason. Color or b/w. Contact: Fred Marx, 808 Breen Dr., Champaign IL 61820; (217) 356-8246.

● *HIRED GUN:* Eclair NPR w/12-20, sound, full location lighting. Fast, friendly, efficient. Fluent French & Spanish. Multicamera pkgs. also available. Contact: Concept Film/Video, (212) 673-1332, N.Y.

● *MULTI-FACETED COMPOSER/PERFORMER* w/numerous film & theatre credits looking to write scores & songs for film & video. Work stylistically varied; have access to studios, synthesizers & musicians. Own collection of over 300 unusual & unique instruments. Will work within budget & consider any project. Call: Michael, (212) 695-7921.

● *BLACK FILMMAKER FOUNDATION* invites applications for executive director. Experience in fundraising & proposal writing required. Public relations experience a plus. Media background preferred, not required. Salary $24,000-30,000 commensurate w/experience. BFF is a non-profit media center & equal opportunity employer. Contact: Warrington Hudlin, Chair, BFF, One Centre St., NY NY 10007.

● *ATTENTION SCREENWRITERS:* Detailed, professional written evaluation by ex-studio story & development execs (Zoetrope & UA). Qualifying

screenplays forwarded to *bona fide* literary agents w/our recommendation. Free info on fees & procedure. Contact: Motion Picture & TV Writing Consultants, 1523 North La Brea Ave., PO Box 210, Hollywood CA 90028; (213) 876-9415 ext. 210.

● *NEGATIVE MATCHING:* A&B rolls cut, scenes pulled for opticals etc. Color, b/w, reversal negative stocks. reliable svc., reasonable rates. Call: (212) 786-6278, NY.

● *CINEMATOGRAPHER* available w/Arri 16SR, fast lenses & lights. Fluent in French, Spanish. Negotiable rates. Contact: Pedro Bonilla, (212) 662-1913, NY.

● *CINEMATOGRAPHER* available for fiction, documentary. Fully equipped including Aaton 7LTR, Cooke 10.4, 16 or S-16, Super Speed L.T1.3. Reasonable rates. Contact: Igor Sunara, (212) 249-0416, NY.

● *COMING OUT WEST?* NY indies planning to shoot in No. California or Bay Area can save time & money by contacting Karil Daniels to coordinate most effective, least expensive shoot possible. Ten yrs. experience w/San Francisco independent film/video community. Contacts to quality freelance crew members, locations, equipment, services & supplies at best rates. Contact: Point of View Prods., 2477 Folsom St., SF CA 94110; (415) 821-0435.

● *COMPOSER* wants to work w/indie film/video artists. Electronic & other songs, scores, themes, sounds & effects composed, performed & recorded by Bruce Haack. Rewarding collaboration more important than money. Sample cassettes/albums available at *AIVF* office. Contact: Prof. Praxiteles Pandel c/o School of Music, West Chester State College, West Chester PA 19380; (215) 436-2976, summer: 692-5531

● *BLACK FILMMAKER FOUNDATION* announces publication of *BFF Newsletter,* quarterly designed for organizations, individuals & institutions interested in Black film & video. $15/yr. individuals, $30/yr. institutions. Contact: BFF, WNYC-TV, 1 Centre St., NY NY 10007; (212) 619-2480/81.

● *ON THE REGULATION & DEREGULATION OF NEW VIDEO TECHNOLOGIES: Legal Manual* (1981). Compilation of materials on legal, economic, technological & marketing aspects of cable, STV, MDS, DBS & text svcs. Designed to aid in evaluating current gov't regulation of these media. Overview of each technology, discussion of regulatory, business & legal issues especially "deregulation," as well as issue of privacy. $50 from NY Law School, Communications Media Ctr., 57 Worth St., NY NY 10013.

● *ALL IN ORDER: INFORMATION SYSTEMS FOR THE ARTS*—Resource for administrators in state & community arts agencies & performing & visual arts organizations, arts & humanities service organizations—any non-profit group overwhelmed by info or frustrated by lack of it. Explains manual, mechanical & electronic info systems. Step-by-step guide to designing & implementing effective systems. Contains National Standard for Arts Info Exchange, system specs for mailing lists, grants management, 8 arts resource directories. Fully indexed, illustrated, bibliography. $7.95 from: Publishing Ctr. for Cultural Resources, 625 B'way, NY NY 10012; (212) 260-2010.

● *FUNDING GUIDE FOR NATIVE AMERICANS* (1983 ed.) includes tips on proposal writing, private, corporate & foundation sectors & how to speak their language. Specific info on 150 foundations responsible for over $3 million annually in grants to Native Americans. $49.95/first copy, $44.95 ea. additional from: Dean Chavers & Assocs., 70001 So. 234 East Ave., Broken Arrow OK 74012; (918) 251-0727.

● *EXPLORING THE ARTS: FILMS & VIDEO PROGRAMS FOR YOUNG VIEWERS* by Paula Rohrlick & Action for Children's TV. 500 entries w/complete bibliographic info & annotation describing content & style. Appendices list filmmakers, producers, directors & distributors of appropriate viewing for ages 3-15. Subject & title indices. $24.95 from: RR Bowker Co., Order Dept., PO Box 1807, Ann Arbor MI 48106.

Anne Flournoy



Taken from a Turgenev novel, *Nadja Yet* stars a housefly as the romantic lead in Anne Flournoy's new film.

● *WIDE ANGLE:* Film quarterly of theory, criticism & practice. Features interviews, book review, in-depth analysis of film-related issues, history of film, discussion of diverse critical methods & all genres & periods of filmmaking. $14/yr. individuals, $24/yr. institutions from: Johns Hopkins University Press, Journals Div., Baltimore MD 21218.

Trims ● Glitches

● *CONGRATULATIONS* to Patricia Quinn of Seattle, who was awarded a $25,000 grant from the Creators Equity Foundation, May 18, 1983 for her project entitled *A Sense of Place.* Congratulations also to Jeff Roth of San Francisco, who was given a conditional grant of $25,000 for the program *U-Zulu Dance Theater,* also from CEF. $25,000 grant award being considered for Bob Godfrey of Berkeley, CA for his project on aging.

● *NY CITY LABOR FILM CLUB & COMMUNITY CABLE CENTER* presented *The Labor Journal,* ½-hour program cablecast live several times this past May. Program consisted of NYC area labor & union news, special report on District 65, UAW organizing drive at Columbia University, NYCOSH update & live viewer call-in. Organization would like to do this type of program on monthly basis; program ideas & financial assistance needed. Tax-deductible contributions made out to Cultural Council Foundation may be mailed to NYC Labor Film Club c/o Ken Nash, 178 East 7 St. #2A, NY NY 10009; or call: Carol Anshien, (212) 799-4398; Ken Nash, 766-1905.

● *CONGRATULATIONS* to Walter Ungerer, who has been awarded a $15,000 Media Arts grant by NEA for production of his 4th feature. Film will be shot in NY, Montreal & Central VT, featuring talent from all areas. Completion set for 1984. For further info contact Jennifer Hart, Dark Horse Films, PO Box 982, 213 Elm St., Montpelier VT 05602; (802) 223-3967.

● *ON JULY 4,* women from throughout US opened Women's Peace Camp in Romulus NY next to Seneca Army Depot. Modeled after 15 peace camps already established in Europe, American encampment will oppose deployment of "Euromissiles." Seneca Army Depot is expected to be storage area & departure point for Pershing II missiles scheduled for installation in West Germany in late 1983. Contact: Amy Melnick, (212) 505-8493, Susan Davidoff, 228-0450; Romulus office, (607) 869-5825.

● *CINEASTE* magazine, in association w/Odyssey Tours, announces "Visual India," group tour of India, Dec. 15-30, 1983. Designed for film professionals & film buffs, tour will feature workshops, screenings, discussions & studio visits w/world-famous Indian filmmakers including Satyajit Ray, Shyam Benegal, Mrinal Sen & Girish Karnad. Contact: Odyssey Tours, 1048 West Roscoe, Chicago IL 60657; (212) 938-9089.

● *FILMMAKERS:* interested in summer or fall tour of USSR? Meet Soviet filmmakers, visit studios etc. Cost negotiable. Contact: Susan, *AIVF,* (212) 473-3400.

● *OFFICIAL DELEGATION* of American independent filmmakers being organized by Sino-American Council to show US indie films in People's Republic of China. Filmmakers asked to bring samples of films to be shown in major exhibition halls in Beijing, Shanghai & possibly Nanjing. Tour scheduled to leave San Francisco Sept. 8, 1983 for 15 days. Abbreviated program planned for July 30, 1983 w/more modest accommodations & no film showings. Sept. tour: $2900. July tour: $2450. Contact: Christine Wynne, 242 Cole St., SF CA 94117; (415) 668-0739; Michael Lipson, Sino-American Council, 969 Acalanes Rd., Lafayette CA 94549; (415) 283-6739.

● *CONGRATULATIONS* to video artist Linda Gibson, whose experimental works will be shown in France this fall. Compilation tape of 5 pieces will be screened in festival at the Centre Georges Pompidou, Paris, Oct. 12-Nov. 28, 1983 & in Avignon Festival, July 1984. Included on tape are *Improvisation II, On the Beach, Cameradance I, Crossings & Empty Sky.* Linda Gibson concentrates on creation of videodance works in which dance & video are interdependent; she works w/Noelle Braynard, Battery Dance Co. & Kathy Kroll, NY Dance Exchange. Contact: L. Gibson, 31 Winding Lane, Bloomfield NJ 07003; (201) 338-3989.

● *ERRATA:* The May 1983 *Independent* failed to give photo credit to Robert Herman for his photo from *Plainsong* (p. 25). The caption should have included the words "photo by Robert Herman" to make it complete. In the June '83 *Independent,* Pat Visconti was not given credit for helping to edit the Notices. We apologize for the omission and hereby thank Pat for her much-appreciated assistance. ■

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Sept.12
First Contact 1982
Robin Anderson, Bob Connolly
(54 mins.)
Australian prospectors and highlanders of Papua, New Guinea recall their initial encounters.
Introduced by the filmmakers.

Sept. 13
El Nino Fidencio 1981
Nicholas Echevarria
(80 mins.)
Charismatic healer in Mexico leaves a legacy of faith. Introduced by the filmmaker.

Mon., Sept.12-
Thurs., Sept.15

50 outstanding anthropological films from around the world—19 premieres. Simultaneous screenings in four theaters. Films all introduced by distinguished filmmakers and anthropologists.

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Sept. 14
Master Musicians of Jahjouka 1983
Michael Mendizza
(58 mins.) Premiere
A Moroccan village famed for its musicians.
Introduced by the filmmaker.

Sept. 15
Celso and Cora 1983
Gary Kildea
(109 mins.) Premiere
Three months in the life of a young Manila family.
Introduced by the filmmaker.



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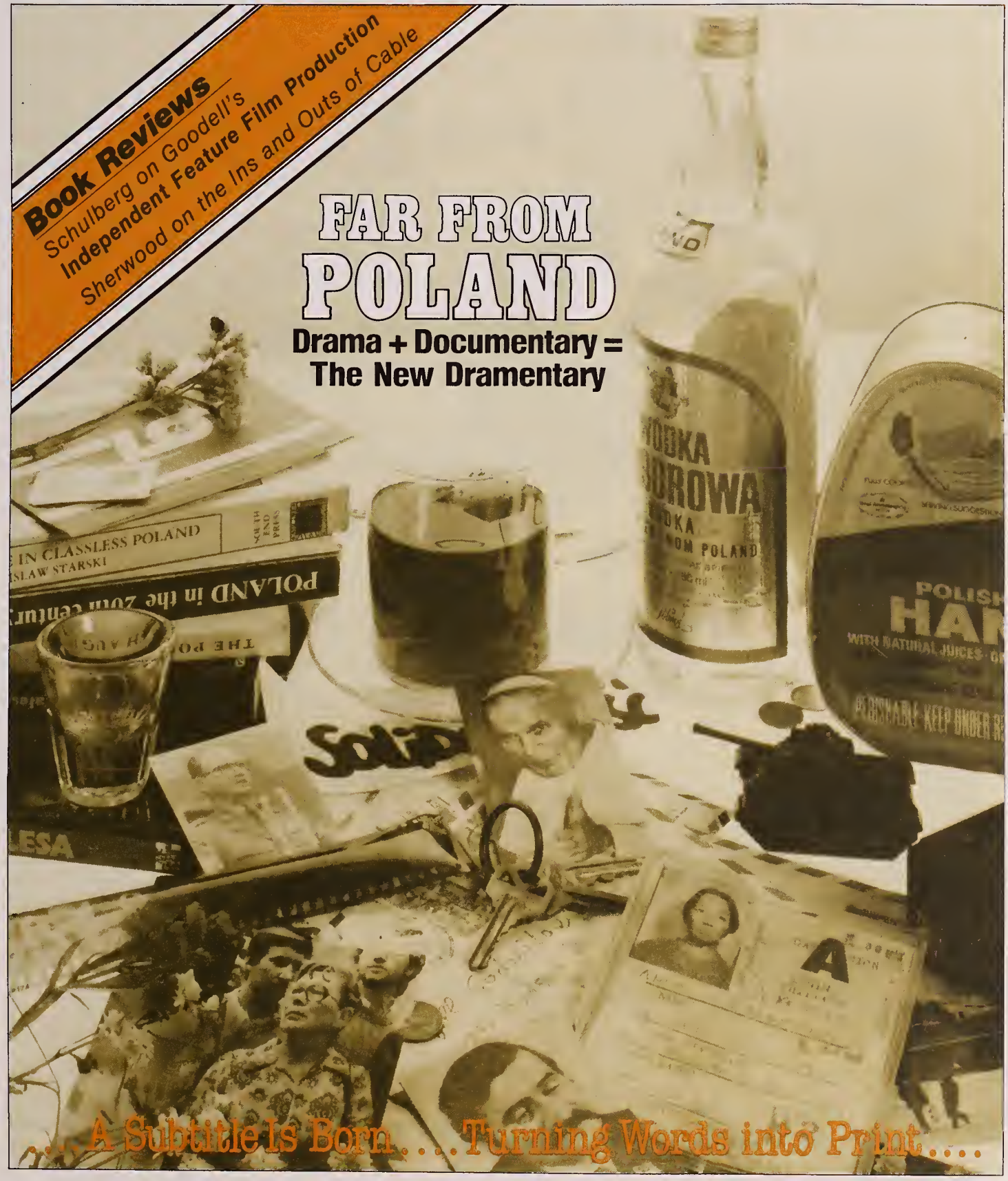
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COVER: Jill Godmilow's "Far from Poland" reflects on Solidarity and its portrayal in the media. The film experiments with mixed documentary and dramatic form. Photo: Mark Magill

Editorial Intro

The taboos on "unrealism" in non-fiction are under attack. Documentarians have become increasingly dissatisfied with traditional forms over the last five or six years, and there's enough ferment in the scene to identify a tendency—call it, for want of a better term, the non-journalistic documentary. Despite the constant pressure to be accessible and *transparent* and *journalistic, filmmakers are tiring of the orgies of simulation required to make a film exude conventional "naturalness." Concern with the politics of form is beginning to catch up with the politics of content.* Cinema verite *and the direct address interview, originally hailed as a means of greater democracy in the onscreen voice, are being discredited as it becomes clear that the power transaction between maker and subject still leaves the authority in the hands of the filmmaker—even as the surface of the film lays claim to simple truth. Concomitantly, there's a welcome trend away from the courtroom model of competing testimony.*

Some causes for rejection of apparently straightforward forms can be traced to the influence of French deconstructionist theories which foreground the interpretive function of a work. Another factor is the integration of documentarians into an art milieu. *To the art world they bring the real world. And from the art world they extract postmodern values that may breathe new life into conventional documentary form, stifled by its journalistic roots: de-emphasizing smoothness and baring the process of creation are now approved for documentary.*

Relatedly we are seeing more and more films in which re-enactments and other crossbred forms—not the dreaded "docu-drama" of prime-time exploitation genre, please!—explicitly highlight the way traditional documentary structures its nonfiction materials as story. Additional theatrical devices are showing up in quantity: dramatic Sirkian lighting, rehearsal of participants, overt costuming of characters, outrageous choices of real possessions as icons/props.

In short, an epidemic of imagination. This first article in a series on non-journalistic documentary looks at Jill Godmilow's "dramentary" **Far from Poland.** *Later installments will discuss the techniques of such explorers as Michelle Citron, Errol Morris, Camille Billops and James Hatch, George Nierenberg, Dan and Judith MacDougall, Trin T. Minh-Ha, Jean-Pierre Gorin, Michel Negroponte.*

—The Editor

The Independent welcomes letters to the editors. Send them to FIVF, 625 Broadway, New York NY 10012. Letters may be edited for length and clarity.

MEDIA CLIPS

NEH "Masterworks" Looking Backward

SUSAN LINFIELD

A proposal which may radically alter media funding procedures at the National Endowment for the Humanities has been informally approved by the Endowment's National Council. The proposed plan calls for a significant portion of media funds to create a "masterworks of civilization" series for probable airing on television.

The proposal was submitted to a committee of the National Council by NEH Assistant Chair John Agresto for consideration at its August meeting. According to Agresto, the proposal aims to "focus our resources and encourage people in the field to focus on the great, classic texts of literature and significant historical events." Agresto added that the *American Short Story* series on PBS was a "prototype" for the proposal, and suggested "a nine-part series on Dante's *Comedy* or a dramatization of the Federal Convention of 1787" as the sort of work the Endowment would be interested in seeing. He confirmed that peer panels would "absolutely" be used in screening proposals for the series, but added that an additional panel of "scholars and media professionals" who would "suggest topics" to be developed was also being considered.

Agresto's original proposal called for pouring *all* media funds into the masterworks series. The proposal provoked what Brooke Gladstone of the PTV weekly *Current,* who attended the committee's meeting, called "a vigorous debate," with some committee members agreeing with the plan but not with the idea of allocating all media funds for it. According to Agresto, "The sentiment of the Council and the committee is not to use all the money for masterworks. But the Council thinks it's a good idea, and that we just have to find ways to develop it." It's been sent back to the NEH staff for further information and will reportedly be discussed at the Council's next meeting in November.

When asked if his proposal was an attempt to move away from funding politically controversial documentaries (such as the ones NEH Chair William Bennett has harshly criticized as "propaganda" in the past year), Agresto replied, "We will not fund political films whether or not we do masterworks. We will not fund anything that is politically tendentious or [sees its goal as] social action. We're not in the business of funding editorials. Anything that aims at pushing a particular political stance will not be funded. [Such works] don't have a place in a public agency funded by public money."

Asked if he thought the proposal would push out independent producers, Agresto replied, "They're not my major concern. My major concern is getting the best films before the American public. But I don't see why independent producers feel they have neither the interest nor the ability to compete in this area. I never thought there would be any antagonism between independent producers and masterworks." Agresto rejected the suggestion that the series might make funding for documentarians scarcer, again mentioning a recreation of the 1787 Convention as a possible "documentary" topic. The question, however, is not whether independents have the "ability" to produce such films, but rather what will happen to those filmmakers whose interests lie totally outside the "masterworks" rubric. Once again, the Endowment seems to have missed the point that coercing producers into submitting proposals for predetermined topics perverts the meaning of "independent."

The Endowment's ability (as apart from its desire) adequately to produce a series "of national renown" is open to debate. According to Harriet Zimmerman, a Council member from Atlanta, the Council first discussed the idea of funding more masterworks a few months ago, "right after one of those wonderful Mark Twain things was on television. We do them well, and nobody else seems interested in putting money into them." But a former NEH staffer pointed out that, while PBS series usually cost $2 to 3 million, "NBC put $20 million into *Shogun*. There's no way the Endowment can ever compete with the quality of those programs. The Endowment *isn't* the BBC or network TV. That's why a decision was made a few years ago to move *away* from *Scarlet Letter*-type programs." Agresto estimates that the entire media budget for next year will be in the $7 to 10 million range.

It's unclear just how much the proposal, if passed, will alter present funding procedures. Agresto and several committee members stressed that the plan was not a departure from present procedures but simply a change in emphasis. "We always had an interest in this type of programming," Zimmerman said. "That's why we did *The Scarlet Letter*. I don't think its a tremendous departure. What we're heading toward is a different division of

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funds." But one wonders how much money for independents ("minorworks"?) will be left over from the total allocation of, at most, $10 million. The proposal is due to be reconsidered in a reworked form at the November 17 meeting of the NCH.

The 1965 law which established the NEH specifically defined the Endowment's proper sphere of study as including "the application of the humanities to the human environment with particular attention to...the current conditions of national life." A former NEH staffer said, "Bennett takes the view that the humanities are primarily in the past. But the humanities have as much to do with what we're doing in the South Bronx and Chad. The Endowment should [use its funds] to help people think about their lives." And, he added, "You can't get any safer than doing great literature." —*Susan Linfield*

Hasty NY Cable Franchise Vague on Public Access

New York City has completed protracted cable franchise negotiations that promise to bring 70-channel wire to the City's outer boroughs (Brooklyn, the Bronx, Queens and Staten Island). The outcome allows franchise watchers the mixed satisfaction of being able to taunt in their best nasal voices, "We told you so." Most of our fears about the proposed contract (see *The Independent,* January and April 1982) have been realized. In particular, the enacted access provisions corrupt the cardinal principle of open access: Rather than specifying first-come, first-served usage, the provisions place access to access in the hands of politically appointed gatekeepers.

Though the City had ample time to bargain after targeting six cable companies, its negotiators seemed to need the adrenaline of deadline pressure to finish off the beastly process. Two Board of Estimate meetings in the last weeks fizzled into late negotiating sessions, and if the borough presidents' staffers resembled so many college students pulling all-nighters to finish their term papers, the access agreement, virtually the last portion of the franchise agreement to be settled, reflects the shoddiness of work done under pressure. When the final documents emerged from back conference rooms they were still so paltry, with so much of substance still to be submitted by the companies, that one was left wondering just what all the haggling had been about. In fact, the access contracts are so fundamentally flawed as to suggest that the framers (at least on the public side) never grasped the importance of commercial and leased access, or the function of independent, third-party access organizations.

To begin with, no current leased access plan exists; rather, one is to be drawn up and, six months after the contract's effective date, to be submitted to the telecommunications czar, Director of Franchises Morris Tarshis (principal negotiator for the City). In other words, provisions to deter anti-competitive and monopolistic practices (whereby an operator/programmer, with a *de facto* monopoly franchise, can prevent competing program suppliers from distributing programs on his/her system) have been curiously omitted.

The designated gatekeepers for the access channels will be non-profit Community Access Organizations (CAOs), appointed by the Borough Presidents yet not fully independent of the cable operator. Their autonomy is compromised by language that blurs more than delineates crucial lines of authority (an encroachment which conveniently dovetails with the cable industry's long-term agenda for being designated "telepublishers"). Compare section 2.3.01 of the agreement, which states that the "CAO shall establish reasonable rules and regulations to provide for open access," with section 2.4, which states that the "CAO shall comply with reasonable rules and regulations of the Company relating to the operation and use of facilities, equipment and supplies made available to the CAO by the Company."

Looked at another way, the CAOs are creatures of the Borough Presidents, who have always treated the access package as a proprietary domain: a new source of political patronage. But the Presidents may find control over the CAOs to be a Pandora's box, both politically and legally. Politically, because their role makes them natural targets for complaints of all sorts. Legally, because denial of first-come, first-served access violates the standards of the New York State Commission on Cable Television, as well as the City's earlier stated intentions.

In short, access gatekeepers may be neither representative nor accountable. Speaking of some of the people involved in establishing the CAOs, and of some of the new CAO appointees, one insider notes: "They are so pleased to be pawns in the game plans of the Borough Presidents that they don't even understand how CAOs fell prey to the companies' strategy." He cites as one example of myopia an agreement to share facilities and equipment between access and the companies' local origination operations—bad because it risks negating the difference between local origination and *bona fide* access. Summing it up, he opines that "it all plays right into the companies' hands."

On the positive side: There's considerable money to be distributed for those interested in developing community programming. The accompanying chart lays out the known details of current packages. Note that Brooklyn, with the help of consultant Anne McIntosh, negotiated the best deal.

—*Ken Stier*

Ken Stier covered the conclusion of the New York franchise as an industry reporter. He is an editor at VIEW, a trade monthly.

Comparative Cable Contracts Borough by Borough

	Funding		Facilities	Equipment
	Start-up	Ongoing		
Brooklyn				
Cablevision Comm. Bd. Dis. 3,4,5	$255,500 yr. 1 $255,500 yr. 2 Sufficient qualified staff	$3 per sub/p/a* or $255,500 (whichever is greater)	CAO will renovate or build central studio for which co. pays 73% of cost or not less than $450,000 4 other studios to be built Portable equipment for training available in 1st yr	$1,241,000 Co. owns all equip. NB: repair w/in "reasonable" time Mobile van in 2nd yr.
Warner Amex Comm. Bd. Dis. 1, 2, 6, 7, 10	$94,500 yr. 1 $94,500 yr. 2	$3 per sub/p/a* or $94,500 (whichever is greater)	$480,000 in installments $100,000 yr. 1 $200,000 yr. 2 $180,000 yr. 3	Co. will buy for CAO $545,000 (CAO will own equip. & supplies) Repair & replacement to CAO: $360,000 or $30,000 installments beginning yr. 3
Queens				
ATC	$130,000 after 60% penetration $3.50 per sub/p/a*	$3 per sub/p/a* or or $130,000 (whichever is greater)	W/in 2 yr. fully equipped studio W/in 2 yr. fully equip. mobile van	Co. own & repairs Plans forthcoming for staff training
Warner Amex	$140,000		W/in 2 yr. pre- & postprod. facilities	
Inner Unity	$85,000		Office space	
Staten Island				
Cox Cable	$107,500	3 per sub/p/a*	Same as Queens	
Vision Cable	Local origination of $150,000 required			

CAO = Community access organization *subscriber per annum

Boston Red Tapes: A New Music Video Source

Red Tapes, a collective of independent artist-producers, is creating tape works of new video and music at the Boston Film and Video Foundation. Not only do the Red Tapers produce recorded work, they also give performances, commission other artists, do installations and distribute limited tape editions by mail. In its first year, the group had stockpiled approximately 20 videotapes of performing musical artists and over 50 audiotapes of experimental music. Mario-Eric Paoli, the artistic director of Red Tapes, founded the collective in the summer of '82.

Many performing artists are involved with Red Tapes, including Ben Britton, Charles Jevremovic and Bob Raymond, whose music is heard on the videotapes. Rather than focusing on the performers, the video consists of psychedelic colors and images. Artists featured on the audiotapes include Louis Opazo, Andrew Neumann, Robert Raymond, Joseph Morris, Robert Suber and Paoli. One of the audio projects, *Raices,* drew on extensive research in the background of percussion music. Paoli and Opazzo, master percussionist, have been listening to anthropological recordings, using library resources and interviewing elderly drummers in order to discover different types of percussion rhythms and later incorporate them in their music. So far, they've unearthed 250 rhythms dating back hundreds of years, originating from South America, the Caribbean and Africa.

Paoli does not have the funds to distribute his tapes on the mass scale that record companies do. In order to raise money to buy more tape, the Red Tapes artists will be giving benefit performances this fall at BFVF and the Mobius Center for New Performances in Boston. Paoli hopes to sell his tapes very much as traditional art objects are sold: If a buyer wants to be the sole owner of a tape, s/he can buy the master copy. But, Paoli stresses, "We are very non-commercial." Red Tapes is diametrically opposed to the commercially geared Music Television on cable. "People who like MTV might not like our tapes. We rarely shoot the band or the fingers of the pianist. We create video paintings that are intended to produce calm and space to think."

The name Red Tapes comes from the now-defunct "Red Alert," a group Paoli worked with from '79 to '81, videotaping various performing artists. Paoli feels that red also symbolizes revolution, and "continuing the revolution of New Music" is what Red Tapes is all about. —*Sheila Abadi*

Serious Business In Serious Trouble

Two seemingly well-established independent distribution services have recently folded, and indies can only hope it's not a trend. One of them, Rodi Broullon's New York City-based Unifilm, has reportedly filed for bankruptcy. Its telephone has been disconnected, and as of press time we were unable to track down Broullon, so further details on the Unifilm disaster are unavailable.

The other sinking distributor is Serious Business Company of Oakland CA. After 11 years of selling and renting some 200 independent and experimental titles, mainly to libraries, universities and community groups, the company has decided to liquidate its assets. According to its founder and director



Courtesy Distributor

Freude Bartlett's Serious Business Co. is a victim of cutbacks in the non-profit sector.

Freude Bartlett, Serious Business does not intend to declare bankruptcy, but will return the films to their makers and pay off its accumulated debts gradually.

How did it happen? Bartlett blames the situation primarily on changes in the socio-political climate. "The educational market has been drying up over the last ten years," she says, but things have gone precipitously downhill for the last three: "The '80s aren't the '60s." The trickling-down funding cuts of Reaganomics have apparently left most of Serious Business' former customers with greatly reduced or nonexistent film acquisition budgets. "We would call up libraries and there wouldn't be film departments anymore," Bartlett recalls. "It was a low-priority item even in the best of times."

The desperate scramble to balance growing overhead with shrinking income could not go on forever. It became clear that Serious Business was no longer financially viable. Working out of her garage at 1145 Mandana Blvd., Freude is now circulating a list of former clients' titles, names and addresses to her former market in hopes that a few orders will still be placed directly with the filmmakers. She muses whether government subsidies for independent distribution are the answer. The rest of us wonder how many of the remaining distributors can outlast the Reagan presidency—and who the next casualty will be.

—*Frances M. Platt*

Indies to Party in Havana

For decades, the Hollywood image of American life has been the only one exported to the rest of the world. The image has colonialized not only indigenous cinemas in both developed and developing countries, but also regional and ethnic independent cinema here at home. As one response to this situation, The Other Face has organized a retrospective of over 30 independent and Hollywood films that present the "other face" of the American experience. This other face is characterized by project director Lillian Jimenez as reflecting "the development of social movements, the history of the labor movement and the cultures of the many coexisting peoples that make up our heterogeneous society."

The retrospective will be subtitled in Spanish and have its premiere as the official sidebar event of the Fifth Annual International Festival of New Latin American Cinema in Havana, Cuba this December. It will then travel to theaters throughout Latin America and Spain, and finally return to the US where the organizers hope to present the Spanish prints in Hispanic neighborhoods across the country.

The project began as informal discussions among participants at last year's Havana Festival. When the festival directors expressed interest in hosting such an event, a coordinating committee was formed and fundraising began. Members of the committee include Barbara Margolis, Cara DeVito, Deborah Shaffer, B. Ruby Rich, Godfrey Reggio, Jeffrey Kleinman, Alan Francovitch, Steve Goldin and Jackie Shearer. The budget has been raised entirely through private sources, according to Jimenez.

The retrospective program will feature such classics of independent cinema as *Harlan County, USA* by Barbara Kopple, *Salt of the Earth* by Herbert Biberman, *Clarence and Angel* by Robert Gardner, *Killer of Sheep* by Charles Burnett and *Chan Is Missing* by Wayne Wang. Hollywood mavericks including *Reds* by Warren Beatty, *The China Syndrome* by Jane Fonda and Michael Douglas and *A Woman under the Influence* by John Cassavettes are also being considered. Many professional film programmers were consulted in selecting the 30 titles that have been programmed.

A series of symposia will also be held in conjunction with the screenings, dealing with such topics as the aesthetics of alternative cinema in the United States and attempts to synthesize form and content. While the films in the retrospective have already been chosen, filmmakers are being encouraged to attend the festival in order to enter into dialogue with the Cuban and other Latin American filmmakers who annually attend. A complete package including air fare, accommodations, food and complete festival registration will probably cost around $700. Those interested should contact The Other Face at (212) 369-2623. You may wish to enter your film in the International Festival of New Latin American Cinema directly; for information on how to do so, see the listing in the Festivals column, this issue, p. 25. —*Wendy Lidell* ■

BOOKS

Inside Tips for Industry Outsiders

SANDRA SCHULBERG

Independent Feature Film Production

A Complete Guide from Concept to Distribution by Gregory Goodell. St. Martin's Press, NY, 1982.

To read a book that purports to be about one's field and not find glaring errors or offensive interpretations is already something to be pleased about. After all, the field of independent feature production (or at least the recent attention to it) is relatively new. Goodell uses a discussion of the independent feature as his jumping-off point. Without it, the book might have been simply titled *A Guide to Feature Film Production*. The rationale for the book is that more and more filmmakers are producing artistically and commercially successful movies without financing from the six "majors" (defined as Columbia, Disney, MGM-UA, Paramount, Universal and Warner Brothers). Many of the indie features Goodell cites as successful pioneers in the field were made in a very unconventional fashion, succeeding because the filmmakers relied on talent and passion alone. With the caveat, therefore, that first-time feature filmmakers in particular not be daunted or constrained by the author's professional approach, I can heartily endorse this manual.

Goodell lists over 30 such indie features and provides mini-histories of 14*, noting that "All too often a project begins as a terrific idea but never makes it to the screen or, if it does, falls considerably short of its potential, simply because the people making the film were not sufficiently trained in the process of independent feature production." He then proceeds, in an admirably clear and straightforward fashion, to elucidate the process, organizing the information into five sections: Legal Structuring and Financing, The Production Package, The Process of Production, Postproduction, and Distribution and Marketing. Although I have never read a manual on filmmaking, I have produced, associate-produced or production-managed three modestly budgeted independent features, as well as observed the production of many others. Goodell's view of the process generally conforms very closely to my aggregate experience, and I think he offers a great deal to people who have worked in only one or two areas of production and want the overview that producing or directing requires. I actually found the section on the building of sound tracks the most informative, because this was the one area in which I had absolutely no experience. Goodell's description of the technique was wonderfully lucid.

LIGHT ON FINANCIAL PROSPECTS

The book is geared primarily to the prospective *producer* of a feature film. For the new producer, the first section, devoted to Legal Structuring and Financing, may be the most useful, since the person who sets out to produce a feature presumably has some production experience, and knowledge of distribution and marketing as well (if not through the efforts of the Independent Feature Project, then by observing various release patterns). In this section Goodell makes good points about the difficulty of securing a studio distribution deal or completion guarantee—the difficulty, in general, of "opening the financing doors." He concludes (stating the obvious, to most of us) that the independent has to do it on his/her own—if grants are not available, then by turning to private domestic investors.

The subsequent two chapters outline the basic elements of a limited partnership (the most common and useful financing mechanism) and set forth the requirements for a partnership offering memorandum (prospectus). His discussion of some of the key issues, such as how to structure the split between limited and general partners and the payback provisions, as well as how to think about and price the interests or units, will certainly be helpful to the novice unfamiliar with the peculiar language and logic of securities offerings. As ammunition for persuading the reluctant investor, he quotes a fascinating computer study done for the Bank of America:

"Most films don't make money, but that dismal statistical reality can be restated in a brighter light. Some pictures *do* make money, and of the ones that do, some make a hell of a lot. The history of the industry clearly demonstrates that everyone starting out to make a picture, from the established entrepreneur with the multimillion dollar studio spectacular to the first-time producer with a low-budget film, stands a chance of having a hit. A computer study that researched the success-to-failure ratio of producers and directors over the past 25 years, examining some 300 pictures, both majors and independents, arrived at the 'absolutely in-

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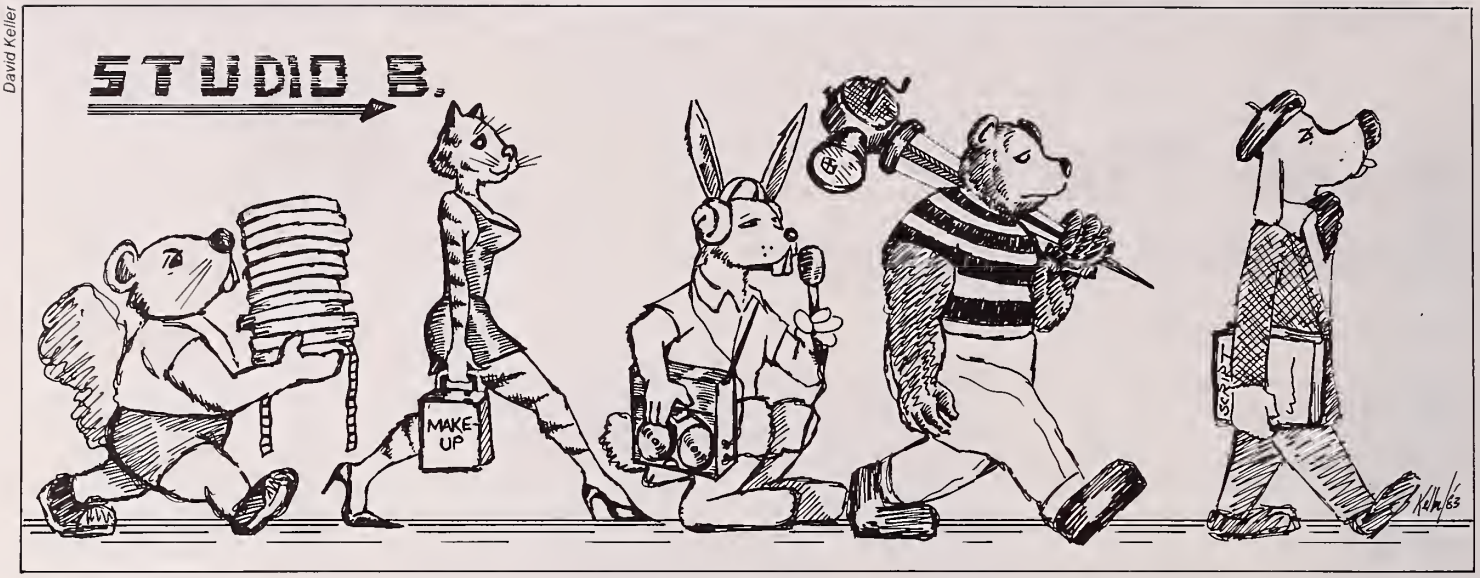
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David Keller



escapable conclusion that the ratio of success to failure is the same for any producer or director over a given span of time, regardless of reputation.' No combination of producer, writer, stars or story concept will guarantee a success. Alternately, it is *possible* for an unknown producer with a no-name, low-budget picture to produce a hit. Therein lies the key to selling any independent motion picture investment." (p.42)

A tip that Goodell provides at the end of the book in the Distribution section holds just as true when approaching investors in the postproduction period: Do anything to avoid screening of a rough cut. As he quotes Francis Coppola: "A finished film never looks as good as the dailies—or as bad as the first cut." Instead, show clips of the film on videotape or screen sections of the film on a flatbed, in order, he says, to eliminate the "conditioned finished film response" associated with a screening room or theater. Goodell notes that film people are no better (and often far less) able to judge the potential of an unfinished film than "the average person." Filmmakers invited to a rough, fine cut or preview screening tend to see with professional eyes—alert to structure, technique, peformance etc. The non-filmmaker, once told what is missing from the film (music, titles, fades, a scene etc.), willingly suspends his/her disbelief much more easily.

DEALING WITH THE CREW

Goodell makes many other good points in the book, ranging from the reason most films go over-budget (they are underbudgeted in the first place) to the importance of an editor who thinks story (not technique). Along the way, however, he also betrays some of the rigidity that I associate with non-independent productions. According to Goodell, for instance, it is the AD (assistant director)'s job to defend the director to the production manager, but if the production manager can't or won't accommodate the director's request, as stated by the AD, it is the PM's job "to enforce the planned schedule." In my experience and opinion, it is devastating for the PM and AD to view themselves as having separate turf. If such a schism develops, the producer must arbitrate; otherwise the shoot can deteriorate into endless poisonous skirmishes between the set and the production office. Serious differences between the producer and director must be resolved by them, not their surrogates. Since elsewhere in the book Goodell displays sensitivity about similar management and personnel issues, his interpretation here comes as a surprise.

Another such example of the authoritarian approach is Goodell's statement that once the department heads have been hired, "the job of crewing is over" because "each of these key people will bring his [or her] own support staff." There are reasons why, on a low-budget independent production, it is unwise to relinquish this responsibility, though such decisions must always be made in consultation with the department head. Even department heads you like and respect may work with a pool of people that will include some who don't meet your standards, who have personalities you doubt will mesh with yours or other crew members', who may be too narrowly loyal to the department head or who may not support the spirit of the production or independent film in general. You may also feel a commitment to fill some secondary positions with regional film technicians, additional women or minorities, or other people whose careers you have an interest in developing. As a producer or director, you live with crew members forever. You will be asked over and over to comment on the person's competence, personality etc. It is no fun to disparage a former crew member (unless you're still really angry), and even less fun to keep up a pretense when you meet socially.

EXPLOITATION QUESTION

By far the most exasperating (and, given the overall tone of the book, most perplexing) advice that Goodell offers, however, runs directly counter to the ethos of the true independent feature. After describing the "conventional" approach to production—starting with an idea, book etc. that becomes a screenplay that becomes a movie that a distributor develops an ad campaign for and markets—he writes:

"There is an alternative approach that is well worth considering, especially for the producer with a modest- or low-budget picture. This approach *begins with the campaign.* It begins with a marketing concept that defines the specific audience for which the film will be made. When using this approach, it is helpful to stay within a commercially proven genre such as horror, sex or action/adventure. Since producers with small-budget films cannot afford name stars or lavish special effects, it is important that their pictures contain some theatrically exploitable element that will draw audiences into the theater. The producer must think in terms of something that isn't available on television. This usually involves sex, violence or some shock value that extends beyond the censorship limitations of television."

This, incidentally, is a pretty good description of the only features that IFP does not invite into its annual Market (next market will be Oct. 5-14). Goodell goes on to remark:

"This is not the only way, however, for a modestly budgeted picture to become successful. It may succeed without excessive exploitation elements simply because it has a compelling story with powerful characters who deal with issues that transcend the traditional television fare. But these pictures are rare; they often depend on standards of excellence that are extremely difficult to achieve within the limitations of a small budget and tight shooting schedule."

Ah yes; but isn't this precisely what the independent features we most respect have tried to attain? And don't they, next to the exploitation films, shed a lovely light?

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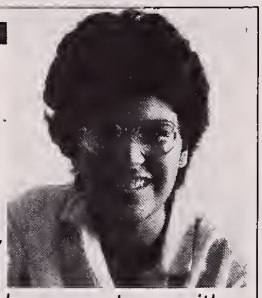
offer expires September 1983

body of work that Goodell himself avers should be written; but it *is* a very *useful* book about feature film production. The Preface is great fun, and the fact that the book may have been seen as more marketable with the prefatory "Independent" in the title is a gratifying sign of progress in our struggle for recognition and support. ■

Sandra Schulberg was founding director of the Independent Feature Project. She was associate producer of Alambrista! and Northern Lights and produced John Hanson's new feature, Wildrose, a New Front Films production.

*The independent features cited in the Preface are: *Alambrista!, Badlands, Benji, Best Boy, Billy Jack, Chariots of Fire, Dawn of the Dead, The Day After Trinity, Eraserhead, The Exterminator, Friday the 13th, Gal Young 'Un, Girlfriends, Halloween, Harlan County, USA, Heartland, Hester Street, The Legend of Boggy Creek, The Life and Times of Rosie the Riveter, Macon County Line, Mean Streets, My Dinner with Andre, Northern Lights, Polyester, Private Lessons, Return of the Secaucus Seven, Street Music, The Texas Chainsaw Massacre, Vice Squad, Walking Tall.*

PASSING THE TORCH



AIVF is pleased to welcome Andrea Estepa as our new Membership Coordinator. Andrea, who comes to us with glowing recommendations from Media Network, will be presiding over the fall membership drive and our transition to a fully computerized mailing list.

Cable Linkages Three Helpful Manuals

CHUCK SHERWOOD

Creating Original Programming for Cable TV

By Wm. Drew Shaffer & Richard Wheelwright. Communications Press, Washington, 1983.

Cable TV Renewals and Refranchising

By Jean Rice. Communications Press, Washington, 1983.

The Home Video and Cable Yearbook

Edited by Richard Beardsley. Knowledge Industries Publications, White Plains NY, 1982.

Cable communications systems have been part of our media environment for the past fifteen years or so. Early systems merely retransmitted local broadcast signals to communities without good reception; then microwave networks added distant broadcast signals. Satellites brought us superstations and pay or ad-supported program services. In the midst of all these channels of choice, space was mandated for community access. During the past five years of cable franchising activity, support services as well as channels for distribution for local independent producers and community-based organizations have been negotiated.

Most independent producers have stood by and watched this development without being directly involved, being so caught up in trying to climb the PBS ramparts—to no avail. Stand by no more; now is the time for action, and these recently published books are the "operating manuals" we have all been waiting for. All the pieces are in place and willing allies are waiting for you to step forward.

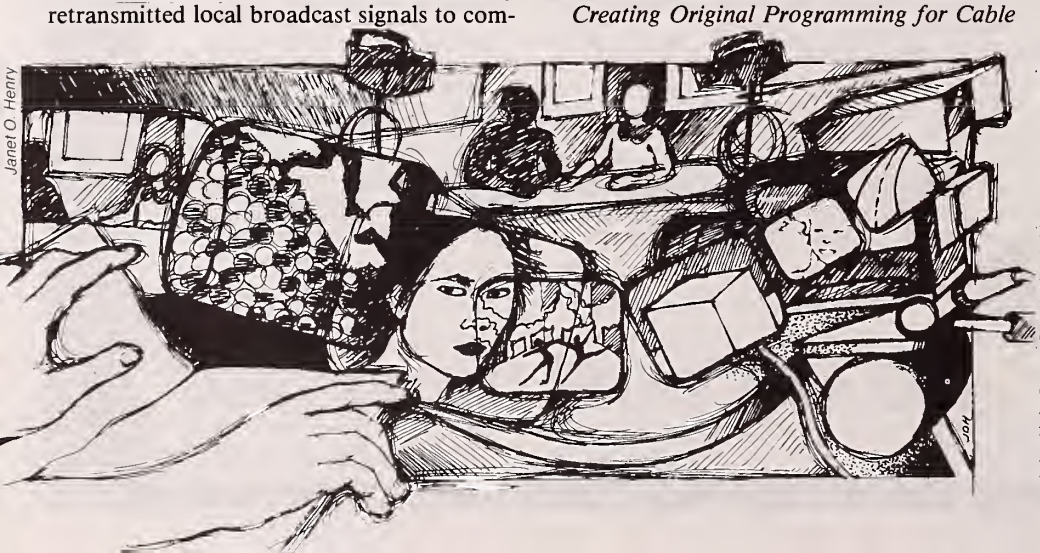
Creating Original Programming for Cable TV, edited by Wm. Drew Shaffer (independent producer and telecommunications administrator for Iowa City IA) and Richard Wheelwright (media arts professor at the University of South Carolina) for the National Federation of Local Programmers (NFLCP), is a straightforward series of articles written by people directly involved in CATV, which explains the new access and cable environment. Essays range from the different distribution options available on each system, by Anne McIntosh and Steve Feldman of Lobster Associates, to the national services, by Kitty Morgan of ICAP, and from the philosophy of access to how to work successfully with community access organizations to the specific legal procedures of production and co-production.

One fascination chapter which makes "blue sky" ideas a reality is entitled "How the Cable System in Iowa City Works: Toward an Interactive Future." Intercity and international satellite teleconference events, such as the ones linking Iowa City to Los Angeles and New York for "The Artist and Television" or communicating via slow-scan video with Belfast, Ireland, are described. The technology sets the stage for new and exciting possibilities in communications.

Locally produced advertising is a growth area that is beginning to explode. All ad-supported program services allow time slots to the operator; filling them creates new revenue streams—not just for the operator, but also for independent producers. The production of public service announcements, commercial spots and "infomercials" for non-profit as well as commercial clients is a new market available to whoever gets there first. Margie Nicholson, the recently elected president of NFLCP, contributed a chapter on advertising, laying out the how-to's, while the final chapter raises significant public policy questions about advertising and marketing that have yet to be dealt with in the cable environment.

Each chapter ends with excellent resource lists, and the book has a glossary to help us all speak the same language. A particularly important feature of this book is Drew Shaffer's statement in the overview: "Creation of original programming for cable television does not exist in a vacuum, and cannot be dealt with in one." The philosophical, regulatory and legislative context within which this programming is created and delivered is evolving. This book is the first step in becoming an involved "player."

The next step is a more political one: getting involved in the community policy formulation and franchising process. A significant number of the cable systems in America will be subject to renegotiation within the next couple of years, as their ten- and fifteen-year franchises are ending. Systems will have increased channel capacity, community access packages and all the other "bells & whistles," but only if educated and effective community leadership demands these services. *Cable TV*



Renewals and Refranchising, edited by Jean Rice, is an excellent organizing manual for the job we have at hand.

Most municipal officials, after five years of federal cable legislation struggle, now understand what to require of the franchisee. But if there is no community demand, why should they bother? For independent producers/community organizers/media activists, this book lays out the options, procedures and legal considerations of municipal franchising, an excellent brief history of the development of the technology and its programming and juxtaposed articles setting out both the municipal and operator perspective on franchise renewal. For those into low-power TV, the interface with cable is established, and for those in a rural part of the country, a detailed technical review. Also included are policy articles on community access and leased access as well as consumer privacy. The appendix is a model to be used by a muncipality in developing an ordinance or request for proposal (RFP) for a cable system. Compared to trying to get through the franchises for New York City, this reads like "Dick & Jane," and will be helpful to everyone trying to make sense out of a franchise document. Following the appendix are excellent resource lists and a glossary.

Now that we have all mastered the ins and outs of cable communications franchises and systems operations, it's time to deal with all the other new communications technologies and their opportunities for new programming formats and distribution options. *The Home Video and Cable Yearbook* by Knowledge Industry Publications Inc. is an excellent and indispensable reference book which at $85 unfortunately not everyone can afford. As every independent producer knows, once you have a "product" you can then market and distribute it both in the United States and abroad. It's all here in the *Yearbook*—videodiscs, videotext, STV, MDS, cable, satellites, pay TV, ad-supported program services, cassettes, video games, LPTV and personal computers. It's the communication media artist's heaven, but it's also the facts and figures to develop a marketing strategy for any element of the new telecommunications technologies.

We've all been in this field for a long time, but rarely have we had tools to make our work economically viable and our voices effectively heard. These three books are tools that will enable us all to share knowledge, experiences and strategies. With the development of the new telecommunications environment, we all have a chance to affect its services and structure, if we join together for the struggle. ■

Chuck Sherwood is northeast regional representative to the Board of Directors of the National Federation of Local Cable Programmers and formerly executive producer of Channel L Working Group Inc., a New York-based community/government access organization.



Creating Original Programming for Cable TV

Edited by Wm. Drew Shaffer
and Richard Wheelwright

CREATING ORIGINAL PROGRAMMING is a "how-to" book—and much more. This book provides practical guidance for persons interested in producing, acquiring, and/or distributing programming for cable TV. Working media professionals offer you concrete, detailed review of the issues, obstacles, and opportunities in the field. Chapters in Part I range from a discussion of copyright and other legal considerations to the role of access and the independent producer. Part II explores the history of traditional media in the areas of advertising and unfair marketing practices, and provides instructive suggestions for cable TV, whose advertising and marketing image is as yet unblemished.

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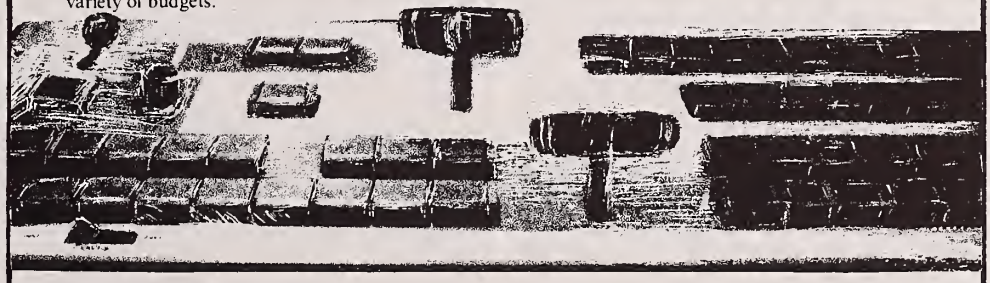
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IN FOCUS

Charting New Horizons In Computer Graphics

DAVID LEITNER

To some, "computer art" recalls multiplying Spirograph curves, mutating mandalas and the music of Ravi Shankar. To others, especially since Disney's *Tron,* computer art is the promise of the ultimate video game, fantasy more immediate than reality itself. But the SIGGRAPH '83 Exhibition of Computer Art held in Detroit last July plotted a different picture: David Morris' *River Crystal,* a 6'6" multifaceted aluminum construction; Ron MacNeil's photomontage *Dog Rock,* a 12'×12' air-brushed plotter print on canvas; David DiFrancesco's *Hand,* a simulated bas-relief printed in soft black-and-white from lithographic stone; Norie Hiraide's *Yuuzen Kimono,* the traditional garb updated by a computer-aided design in the classical style.

Other examples of "hard copy" (printouts of a program) included Cibachromes, heat transfers to fabric, screen prints, Polaroids, beadwork, fired ceramic tiles and, in one case, a plotter drawing cut into strips and woven back together. Much of this imagery, whether abstract or representational, originated in the computer; some incorporated photo or video elements; all enlisted the computer in the service of established modes of visual art.

What word processing is to text, computer graphics is to the moving image—and much more. The computer is not a thinking machine—no computer ever had a thought—but rather a calculating machine, a sort of abacus whose beads are electrons traveling near the speed of light. Since the digitized image is stored as a string of ones and zeroes, the computer can be called upon to recalculate any feature at any time. Editing becomes possible not only between frames, but within frames, in a sort of electronic collage process.

Image processing is a natural evolutionary step in the young technology of moving images. The original motion picture medium, film, doubled as sensor and recording. Its response to light is permanently fixed upon development, and a facsimile of the image forms within its photosensitive emulsion layers. By comparison, video's sensor is a pickup tube, the signal from which is stored impermanently as a thread of magnetic fluctuations along a distant oxide-coated tape. Such magnetic imprints aren't directly accessible to the eye like a film image (they're merely analogous to original levels of light), but can be displayed on a CRT, with the resulting image tuned to the viewer's liking. Like film, analog video images can't endure endless manipulation; the magnetic signal is adulterated in reproduction.

PIQUANT PIXELS

The computer has no sensor. It sees nature through film and video or turns to its own programmed power to invent original images. Instead of recording, it "remembers" an image by systematically atomizing the entire frame into a grid of fine dots called "pixels," assigning each pixel an address of column and row, sampling each pixel for color and intensity, then storing the resultant Manhattan phone book of bits (*bi*nary dig*its*) in solid-state memory. In the process, the computer's "user" overcomes film's intractability and sidesteps video's recording/playback limitations. The image worth 1,000 words becomes a universe of numbers, each an on-off switch that can be flicked endlessly, and the user a digital alchemist, tearing apart leaden images atom by atom and transforming them into gold.

That the computer gives us the scissors and glue to fashion video collage is a marvel in itself; even more boggling are the possibilities inherent in image synthesis. Polyphonic and percussive synthesizers in music—where synthesizers have long been embraced by eager conceptualists—have not only contributed to popular music in the '80s, especially "techno-pop" and disco; they all but define it. From a humble monophonic mimicry of conventional instruments, music synthesizers have developed their own sounds, sonic shapes and syntax.

At the moment, computer image synthesis is at a comparably early stage. Although less ineffable than music, an image is an exceedingly complex phenomenon to describe. Cray Research, the manufacturer of one of the world's most powerful so-called "supercomputers," states up front that "the density of detail in a real-world visual image is beyond calculation." (There's a reason why 70% of the body's sense receptors are in the eyes.) It's obvious that limited microprocessing ability, finite solid-state memory and CRT resolution and outright costliness will confine popular participation in digital image synthesis, as compared to that of music. But it's equally obvious, in a world in which marketers from the field of packaged goods are being hired into the top ranks of personal computer companies to help clear overstocked shelves, that computer hardware is going to tumble in price and soar in performance as the competition heats up.

Already, in advanced applications, the computer palette contains 16 million colors, limited to a display of 256 at a time. Surface texturing is simulated as CRT "pigments" can seem washed like watercolor or rubbed like chalky pastel. This tempts content, especially abstract, to forage in art history. One piece of CRT-originated hard copy hanging on the wall at the SIGGRAPH '83 gallery suggested the fine pointillism of Seurat, while another quartered the frame with a repetitious icon face *a la* Warhol. Marilyn Aber's *The Pool* looks down on solid-colored swimmers and sunbathers, but the forms are flat like Matisse paper cutouts, and three non-linear perspectives are present at once.

The technically astonishing works are those that attempt to synthesize completely naturalistic moving images. A whole discipline has sprung up around the study of perceptual requirements for the illusion of realism. The images we see are all mental impressions of light distributed in the environment—reflected, refracted, specular, diffuse, selectively absorbed, random. How minutely must the computer recreate the natural environment to satisfy the brain? Not since the Italian Renaissance has a body of investigators so methodically addressed the properties of optical perspective and illumination.

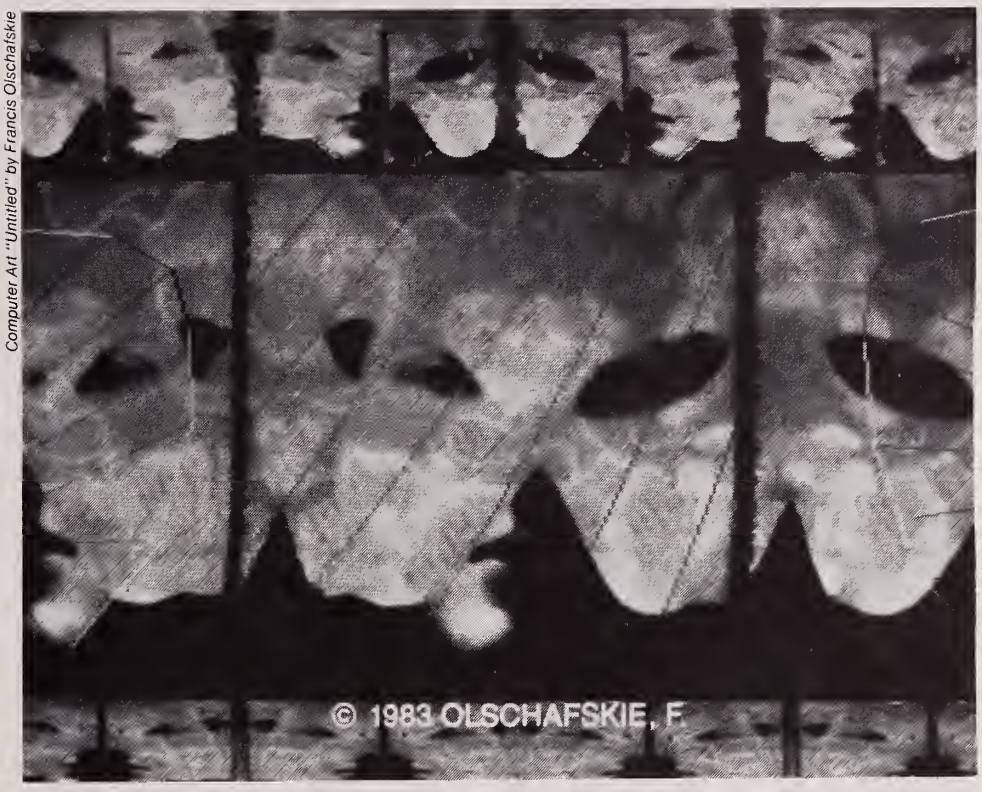
Imagine looking through a crystal ball. A distorted image of the other side of the room is refracted through the ball's diameter. The surface of the ball is apparent because the glass doesn't transmit 100% of the light falling on it: Some of the light is absorbed and some reflected. Some of the absorbed light is diffusely scattered by the turbidity of the glass medium, and some is internally reflected. And then there are the tiny focused images of the ceiling lights on the table below the ball. Now imagine circling around a collection of crystal balls reflecting and refracting each other in three dimensions with more than acceptable realism, and you've got an idea of the state of moving-image synthesis. Keep in

BAD GUYS BEWARE • • •

But regular readers will be delighted to know that Debra Goldman's incisive reportage on the politics of communications will soon be a monthly feature of ***The Independent.*** *Beginning with the November issue, we welcome Debra as our new "Media Clips" editor, so send all hot leads, timely tips and vile rumors to her attention.*

Shipshape Shipping

FIVF*'s new guide clears up the mystery of how to ship your films/tapes abroad—and get them back again! Examples from 6 countries show how long it takes, costs, customs requirements. The handbook also compares US Postal Service with private air freight. $3 per copy plus $1 postage/handling.*



Computer Art "Untitled" by Francis Olschafskie

mind that the computer is calculating each detail of these events on the basis of an "algorithm," a mathematical routine that someone has to extrapolate from the real world, define mathematically and impart to the computer. It's a lot of highly sophisticated hard work.

DIGITAL FLIGHTS OF FANCY

Why would anyone go to the trouble? First, probably because it's there. Secondly, it's the doorway to the possibilities of interactive video. While the computer's contribution to moving image collage and synthesis redefines content, a profound contribution to form is in the wings as well. Interactive video is a *menage a trois* of video, computer and optical laser disc. In much the same way that '60s "happenings," performance art, theatrical improvisation and installation video enlisted the spectator as participant, obscuring the boundaries between artist and audience, interactive video transforms the passive viewer into an active agent. A primitive commercial example is the 50¢ *Dragon's Lair* video arcade game. Depending on the outcome of each encounter with a dangerous obstacle, the player is confronted with a new image. The player's journey through the catalogue of possible situations is not predetermined: His/her fate, so to speak, rests in his/her hands. (Don't feel smug—remember what became of the penny arcade Kinetoscope!) It is the near-instant random access to any recorded image on the videodisc that makes possible such an object/audience realignment. Match the computer simulation of realistic three-dimensional environments in real time to the interactive capabilities of the computer and (soon erasable) laser disc, and you glimpse an awesome educational and artistic potential.

Perhaps at some point the laser disc will be replaced by raw memory, solid-state or otherwise, and interactive video from mundane editing tasks to flights of fancy will approach the efficacy of its prototype, the human imagination. In the meantime, most moving-image computer art settles for a mesmerized audience, which SIGGRAPH guaranteed. Ed Tannenbaum's 5-minute *Digital Dancer,* which I saw displayed first on an NTSC monitor with stereo sound, and a second time video-projected to greater effect on a huge arena screen, consistently drew applause. Tannenbaum videoed a solo dancer on stage while the percussion band Mighty Dog cooked. With an Apple II and a "Chroma-Chron" digital image processor designed by Tannenbaum himself, the dancer's image was splayed down the middle like a Rorschach test and broken into constituent building-blocks of color. The net combination of music, dance, video and image processing synergistically set both the eye and foot tapping.

Bob Snyder's 6-minute *Trim Subdivisions,* on the other hand, juxtaposes video images of tract housing facades, abstracted through extreme close-up, to effect a silent meditation on spiritual and spatial flatness. His video imagery was digitally pieced together with a Quantel processor, a commercial device painfully familiar to anyone disdainful of the excessive aerial acrobatics of TV network logos, news graphics and, worst of all, images of televised sporting events. The balance of the 50 works screened at SIGGRAPH '83 ranged in style and content from the political humor of Charles Kesler and Jaap Postma's *ersatz* video *Nuke the Duke,* in which the image of the late John Wayne becomes a sort of firing range for point-scoring missiles, to *Origami,* an NHK (Japanese Broadcasting) computer animation, completely synthesized, depicting a sheet of rice paper folding itself into the intricate semblance of a swan.

"HOW-TO" WITHOUT "KNOW-WHY"?

But new technology alone cannot lead to an outbreak of artistry; rather, what is done with the new possibilities will be a function of the persons involved, who are themselves products of a pictorial tradition. The formal explorations of abstract and experimental video in the late '60s and early '70s prefigured the marriage of computer software and video hardware. And, as noted in the August issue of *Film Comment* by David Ehrenstein, "There's hardly a rock-vid [all of which rely extensively on digital processing] that doesn't owe something to *Un Chien Andalou* or *Blood of a Poet.*" The computer is but the latest implement fashioned by *Homo sapiens,* the toolmaking animal, to extend the technological tradition of the cinematograph and the image-orthicon tube. It can't rival the imagination: Its powerful how-to is devoid of the fundamental know-why. Rather, it is the artist that brings the necessary sensibility and world-insight to any meaningful computer display. The true danger is that computer-aided moving images, mass-produced by modern communications in service to the marketplace and packaged as entertainment, will fail to generate any enduring emotional response—which is art's basic currency.

There's a grassroots movement among dancers, graphic artists, painters, musicians, video- and filmmakers to seize the initiative and counter the commercial exploitation of computer imagery. At an unofficial SIGGRAPH '83 gathering, copies of *SCAN (Small Computers in the Arts News*) were distributed. This young publication speaks directly to artists desiring to utilize personal computers towards expressive ends, and can be obtained by sending $10 for 10 issues to: *SCAN,* PO Box 1954, Philadelphia PA 19105. Also, a Symposium on Small Computers in the Arts will be conducted by *SCAN* in Philadelphia from October 14 to 16. Further info is available at the above address.

In New York, the Pratt Institute is offering a tutorial and seminar entitled "Computer-Aided Graphic Arts and Visual Communications '83" on December 11, 12 and 13. The fee for the entire event is a stiff $550, but inquiries can be directed to: Pratt Center for Computer Graphics in Design, PO Box 464, Elmsford NY 10523; (914) 631-8772. Lastly, it's just been announced that the Boston Film and Video Foundation is planning a 10-week course, "Computer-Aided Imaging," for this fall. Details are pending, but updates can be obtained at (617) 536-1540.

David Leitner is an independent producer who works at DuArt Film Labs in New York. ■

Videotex Tempts Artists To Self-Publish

In Canada, independent artists let their fingers do the walking through the electronic pages of videotex.

GEOFFREY SHEA

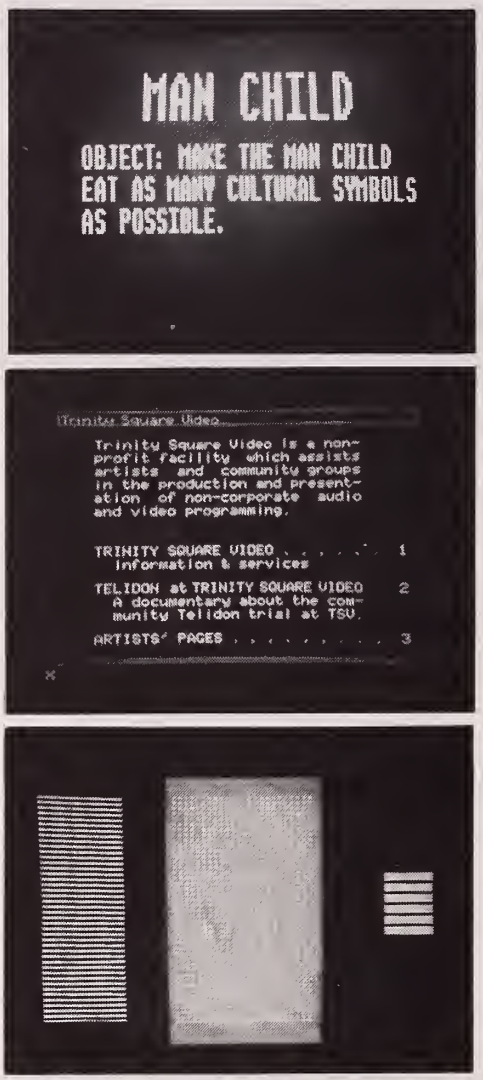
Videotex is finding a home these days in the toolboxes of alternative media artists. Its ability to generate low-cost graphics is one of the first things film- and videomakers exploit. With equipment ranging from a $2,000 Apple with appropriate software to a $20,000 "page creation terminal," we can produce graphics in up to 16 colors with moderate resolution and crude animation. A videotex setup can even be used as a simple character generator. At these prices, who would complain?

But after the novelty of drawing with a light pen has worn off and we have seen a few demo tapes from SIGGRAPH, the question arises: What's the best way to use videotex? Its limitations and restrictions are a trade-off. The down side is that videotex offers only relatively crude graphics; the up side is that videotex is speedily transmittable over existing communications networks, such as phone lines and cable. Videotex is actually designed as a distribution/communication medium. The hoopla about the technology always emphasizes how it will enable us to shop and bank at home and draw on unimagined sources of information. (Like what? Last year's census results? *Gray's Anatomy?* More likely, we'll see news, weather and sports peppered with advertisements.) As for cost, we can assume that eventually this information won't be priced above its printed counterparts.

What is the role of the independent in this early stage of the development of a new mass medium? If we are not too skeptical we can imagine indies acting as their own "electronic publishers" and distributors of their own material.

STATE SHAPES A STRUCTURE

Videotex is a system of transmitting written or graphic information over phone lines, through cable or over the airwaves (in the latter case it's usually called "teletext" and is attached to a traditional TV signal). The efficiency of the system lies in the fact that the signal is digitally encoded, rather than an analogue of the picture as in television transmissions. Of course, that means the viewer must have a decoder as well as a TV and a phone. Currently these are sold commercially for $700-$1,500. As a result, most videotex viewers right now are either businesses with a vested interest in media and



John Gurrin's conceptual game, a videotex menu from Trinity Square Video, and transformations in a videotex art piece by Geoffrey Shea.

information or individuals who have been selected to participate in various "home field trials" and are provided with free equipment. (The development of "decoders on a chip" will probably mean that the fully equipped color TV you buy in the next year or two will have a videotex decoder built into it.)

The Canadian Department of Communications has encouraged the development of videotex in that country by assisting and funding the "system operators" (owners and managers of large databases), and to some extent the "information providers" (producers). This could be considered a "top-down" approach to fostering a new industry—*i.e.,* if the system is in place and information is available the public will buy it. This is contrasted by the "bottom-up" approach in which France supplied homes with decoders, thereby setting up a market that industrious information providers could tap.

Most of Canada's DOC support was lapped up by one system operator, Infomart, which is owned by the country's largest daily newspaper (the *Toronto Star*) and its publisher. There was also a fair bit of support for the telephone companies, whose interest in telephone-based mass communication is obvious. Although there was some support for smaller endeavors, it is by now clear that the one or two largest operators will always receive the lion's share.

ARTISTS MOVE IN

Fortunately, through innovative collaboration, some videotex tools were made available for access to artists and independent producers coming from various media. In August 1981, Bill Perry of *Computerese: The Electronic Media Magazine* installed his IPS II page creation terminal (the workhorse of the videotex industry) in Trinity Square Video, a nonprofit video and audio access center in Toronto. Community demand for videotex equipment access was assessed during a three-month trial period. In November the trial was extended for another three months; in February '82 the decision was made to establish a permanent videotex access center—Toronto Community Videotex, *nee* Communitex. Since then there has been constant activity in art-related videotex applications.

First, there has been a movement beyond simple graphics which were being used in videotapes, photographs or—most often—nowhere at all. This was followed by efforts to establish videotex as a separate medium by arranging gallery-oriented exhibitions of these graphics and more complex graphics which might take as long as ten or 15 minutes to display on the screen. The most recent development has been towards using the medium for its distribution/communications capability. This has involved creating "packages" to be carried on corporate database systems or by actually setting up independent databases. One example of these

packages is John Gurrin's *ManChild,* which is available on Bell Canada's VISTA database. The viewer is taken through 40 separate pages making choices on the way, and eventually ends up outside the database package in one of the commercial areas of the database. Another database package is *ART vs. Art* (the mayor of Toronto is Art Eggleton), which is a complete videotex report of the Hummer sisters' recent mayoralty campaign/performance series. This piece, produced by *Computerese,* included a schedule of events, a report on goings-on, quotes, cartoons, political caricatures and lots of graphics. John Gurrin, myself and others also participated in a series of live phone transmissions from *Computerese*'s office to ARC gallery. *Computerese* had set up a database which audiences were accessing via the phone. I was presenting a videotex play, and while the audience watched the graphics unfold, the corresponding music and voice arrived over a second phone line. During the play, viewers could make choices which would affect its outcome.

INDEPENDENT PRODUCERS

With the amount of alternative activity happening and the high degree of corporate interest in the medium generally, it is not surprising that a fairly large group of independent videotex producers—individuals or collectives—are producing packages ranging from information about themselves (newsletters, services etc.) to original innovative material for possible sale. Among the former are Trinity Square Video and the Funnel Experimental Film Theater; both have produced general information packages about their services which are currently available on VISTA. Trinity's also included the artists' pages, which were produced there during its community access trial.

Let's Try It

Readers of ***The Independent*** *who might be interested in similar computer experiments/networks down here (United States), write or call Isaac Jackson at: (212) 473-3400*

FIVF
625 Broadway, 9th floor
New York, NY 10012

Much of the original material for possible sale is games—and they do sell. The idea is that a retailer buys a game so that customers can access their display package. Not only does the customer see the little corporate logo on the screen the whole time they are playing; they might also get this week's sale prices when they win or lose.

The other somewhat underdeveloped idea is to interest database operators in buying entire packages that would attract viewers to their database generally—possibly with an eye to earning a return through a pay-per-page billing structure (*i.e.,* you only pay for what you call up). These packages might be in a magazine format with reviews, essays, cartoons or something for everyone.

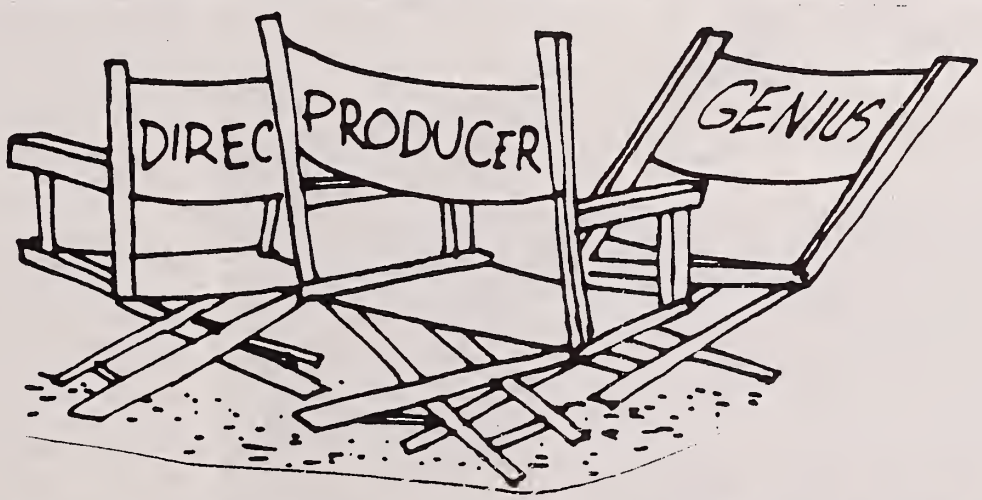
However, all these projects inherit the problems of independents in other media, namely: the question of integrity *vs.* salability; in the case of newsletters, the struggle to cover costs; and, as with all distribution through media, a reliance on the system operators (database operators, TV and radio broadcasters, cable networks, printers and publishers etc.) who inevitably prescreen and censor work.

INDEPENDENT PUBLISHING

Videotex, however unintentionally, offers some solutions to these problems through the potential for self-publishing and distribution. Since the telephone is the most common delivery medium for videotex, there are few restrictions on the number of sources to which the viewer has access (compared with the limited number of airwaves or the expense of laying cable). Also, since the information transmission relies on a simple digital code, the equipment required to create packages and operate databases can cost as little as a few thousand dollars, and the results will be *identical* as far as the viewer is concerned (no more nebulous "broadcast standards").

The emphasis has shifted from broadcast to narrowcast. There will inevitably remain system operators interested in broadcast (and in the lion's share), but the independent operator has the advantage of being able to publish specialized information (hook up to this database for alternative government

continued on page 22

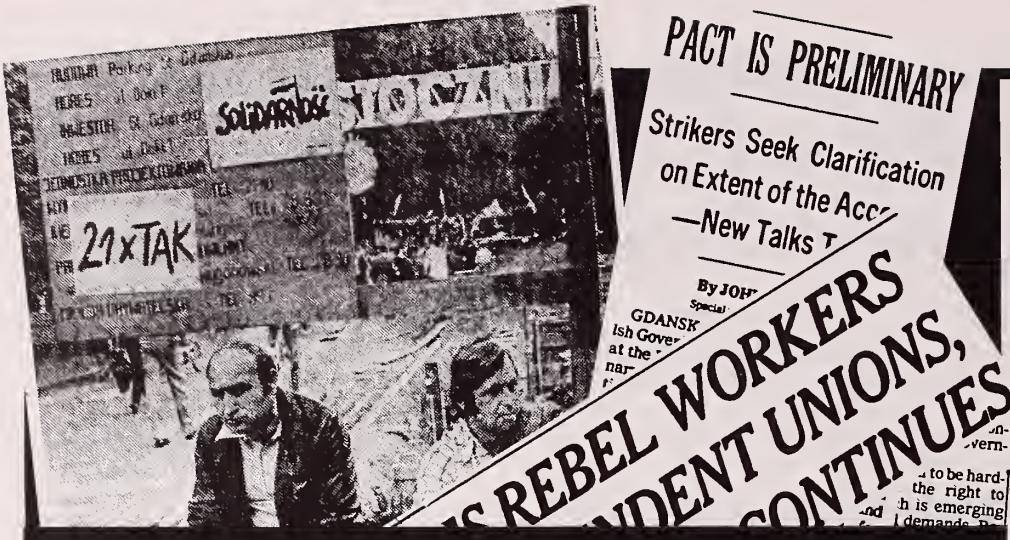


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PACT IS PRELIMINARY

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Far from Poland, Made in USA

Fed up with the "let's pretend it's real" conventions of traditional documentary, filmmaker Jill Godmilow invents the "dramentary" form for her reflection on Solidarity & the media.

KATHLEEN HULSER

Polish Strikes Continue to Spre... Despite Reports of Progress in Talks

Continued From Page 1

Lenin Shipyard in Gdansk that copper mines at Rudna, Sieroszowice and Polkowice, near Wroclaw, had been struck by 20,000 miners and supporting personnel in two related factories.

"We wish you a fruitful debate with the Government commission," he read from a statement. Then, in an apparent allusion to Government charges against some strike "elements," the statement continued, "We disassociate ourselv from all antisocialist forces."

The Strikes Reach Warsaw

The strike movement reache during the night and shut dow the Huta Warszawa steel ing to a union official in administration building. smelter and the electrica functioning despite the ...med "a solidarity st... The mill em...

prisoners. But these plans fell through today. The authorities who examined the text of his appea... parently decided it would make hi... much of a na... tional figure.

More

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Committ... ganization posing ... the Communist regime. ... stages of the strike movement, the ... dents were in daily contact with the strikers and provided foreign reporters with information about the strikes.

Last week, the police rounded up more than 20 members of the group here and continue to hold about 16 of them under a law that permits detention for up to 48 hours without a formal charge. The police release and rearrest members of the ... every two days. There are mem... at large, but they apparently ... Gdansk.



The New York Times / Aug. 26, 1980

Gdansk strike committee won res... toration of phone links with ... in Szczecin and Elbl...

Strikers in Poland Win Restoration Of Their Phone Communications

Continued From Page A1

Szczecin, and workers at a turbine manufacturing plant walked out in Elblag.

Today for the first time, the strike coordinating committee in Gdansk was being advised by a group of seven intellectuals, headed by Tadeusz Mazowiecki, the editor of a Roman Catholic magazine called Wiez. The group, which consists of lawyers, writers and other professionals who sympathize with the strikers but are not dissidents, came forward in response to a request by the committee several days ago for help from outside experts.

existing unions. They could then presumably change them from within.

The concession, although a repudiation of the existing unions, appeared less than the type of changes the strikers had in mind. These changes they have not listed, but they have said they would like the unions to be independent of the Government, the party and management.

The strikers responded guardedly to the proposal today. One committee member said they did not want "a free trade union to be led by a bunch of party members." He said they had "already worked out their structure of a free trade union."

Another leader, Florian ...

...orker ... had ...serting ...on they ...ize the ...arty and ...

...ader, is hailed in Gdansk after initialing agreement

United Press International

U.S. Vows Restraint Over Poland

More than just a workers' uprising in a statist country, the Polish Solidarity movement reflects profound disenchantment with the language of left politics as articulated by a government speaking in the name of the worker. This radical break with a tainted language is the aesthetic starting point for Jill Godmilow's *Far from Poland*.

The film is literally "far from Poland" in that it was conceived and assembled in this country with only a tiny helping of non-fiction footage. Yet its unorthodox form—mixing re-enactments, source materials, personal commentaries and reflections on the pitfalls of media treatments of current events—is more than an improvised answer to production exigencies. Rather, Godmilow, a self-described product of the 1960s formerly oriented to straightforward social-documentary, has pointedly chosen an exploratory path.

In her non-independent life, Godmilow is an editor—precisely the type of "smoothing" craft to tempt her to open up on film about how unnatural cinematic "naturalness" really is. "The problem of documentary," Godmilow comments, "is that it simplifies with the mere appearance of complexity, fabricating beginnings, middles and ends." For her, making a film about elusive, far-off events acted as a goad towards addressing problems of means and meaning.

Until recently, much American independent documentary expressed sympathy for ignored voices, offering a home to controversial social issues. Unfortunately, the manner of these works seldom transcended the premise that the "other America" should be seen and heard. The approved styles were those normalized by network documentary and public affairs, and by the school of latter-day verite saints. Experimentation, reflexivity and personal detail were stigmatized as self-indulgent. Not only have alliances with the avant-garde been rare, but the natural conceptual empathy between the political and artistic vanguard (as hailed in Peter Wollen's influential *Signs and Meaning in the Cinema*) has been virtually overlooked.

Reflecting on the politics of voice in American documentary, Bill Nichols writes in last Spring's *Film Quarterly* that ethnographic filmmakers have conducted the most provocative experiments in clarifying a new relationship between the mediators of knowledge and their subjects, pin-pointing the artifice of the transaction.

"MESSING WITH THE LANGUAGE"

While those involved in the so-called "post-observational cinema" have been, as Nichols suggests, notable experimenters, the more sophisticated social issue filmmakers were never untroubled by the simplified realities they offered. Change is in the air—although the traditional documentary still wins the widest circulation, leading some to believe that documentary remains in the Dark Ages. God-

milow won applause at last June's National Association of Media Arts Centers conference when she commented: "We will go nowhere unless we mess with the language."

How to go about making a reflective film probing the complicated issues raised by Solidarity, without falling into preciousness or naivete? Godmilow's answer in *Far from Poland* is worth examining. Her first move is confessional. Over shots of a suitcase being packed with clothes and canned goods, a Polish voice warns, "You must not make this film. You can't protect people. You will be used as a propaganda tool by both sides. The moral thing to do for Poland is to send food." The words are those of a "real" Polish friend. The problem is more than the dilemma of a filmmaker facing an impossible task. At issue are the very conditions of speaking.

Then, moving from this interior voice to another mode, we enter a bare room with Anna Walentynowicz (acted by Ruth Maleczech) and a journalist. The text is a monologue taken from an interview published in the leading Polish Catholic journal, just after the August 1980 strike precipitated by the firing of crane operator Walentynowicz.

Simple, yet clever. Myriad taboos are violated: an actress impersonates a living character, the monologue is 20 minutes long, the setting remains stubbornly static, the protagonist speaks only from her chair. Quietly stirring a glass of tea, the old lady in a polyester houndstooth dress tells how she learned not to trust the government. But what is this lack of trust? We imbibe a heartwarming story whose air of authenticity is pure invention. Later, as if to further marinate in these paradoxes, Godmilow introduces footage of the real Anna Walentynowicz, speaking at the Lenin Shipyards.

"THINKING IS USELESS"

The Solidarity newspaper is the source of the next section, which tours the mind of an ex-government censor. Polish cameraman Jacek Laskus turned Princeton (NJ) into Poland for the vignette, which illustrates how speech and expression are savaged by the state. K-62 (acted by Bill Raymond) says his censor's job prepared him for a journalism career, and that he is well-informed. Shocking nonchalance or grim Polish humor? Godmilow underlines it with a laugh-track and moves on. Asked what he thought was behind instructions to censor, K-62 replies with a shrug, "Thinking is useless." Echoing the topic later, the filmmaker dreams that Fidel Castro has condemned her film as dangerous propaganda. Adopting the vulnerable first person, she says: "Censorship is the most sophisticated and destructive language of the state." In context, we read her remark as a wry comment on her own risk of censorship—in this case more for her choice of complex form than the leftie problematic raised by Solidarity.

In what follows, Godmilow continues to play off different angles of the Polish situation, moving from first-person accounts to meta-reflections to media critique. In mine scenes shot underground in Shamokin PA, business page reporting is in the hotseat. A prominent American financial correspondent analyzes the Polish strikes, assuming that society is victimized by the workers' demands. Why is work begun on Monday not finished by Saturday? he asks a miner (played by Mark Margolis). "On Monday there is no grease; on Tuesday there is grease but no fuel; on Wednesday the belt snaps on the conveyor; Thursday is spent obtaining parts from Warsaw; on Friday there is an accident and we are waiting to see if one of our friends is dead," he patiently replies. "Why should we work for them on Saturday?" But the reporter's preconceptions make him as blind as a miner with a burnt-out lamp. He insists sour bank loans stem from refusals to work rather than from disorganization at a higher level. When it comes to the economy, East is like West, or a rotten *Zloty* is as unpopular on Wall Street as in Warsaw.

BURNING HER BRIDGES

If these re-enacted episodes resonate with the tensions between documentary sources and fictional conventions, the spaces in between bristle with even more provocatively incompatible elements. "The hardest but most necessary thing for me in this piece," Godmilow explains, "was to isolate the different fragments of information and the media form which contained them. It went against all my instincts to avoid overlapping voices to bridge segments, or to avoid linking subjects from one scene to the next. Instead, I relied on hard cuts—although I couldn't resist occasionally trying to smooth things out."

Since much of the film's raw material betrays its origins, it aided her efforts at roughening. What's more interesting is how each rough bit is carefully treated to bring out the deliberation in the process. For example, when black and white half-inch video footage of the Stomil rubber factory appears, it pops up on a real TV set insouciantly topped with a little pair of rubber boots. When hard information is called for, the filmmaker doesn't hesitate to inscribe a listing of the 21 Solidarity demands on a humdrum intertitle card—which commands attention precisely because of its modest "unfilmic" aura.

A scene of real-life Polish exiles discussing Solidarity furnishes one of the most precarious yet pivotal sequences in the film. Transgressing a solemn groundrule of cinema, it depicts intellectual talking heads. Neither a living room chat nor a round table session, the scene opens up an avenue to the ambiguity and hesitation inherent in the exiles' situation in America. Underneath, there lurks the shadow of a comparison: aren't these people quite like expert witnesses on a TV panel? In a routine dear to the public affairs program, a debate takes place. The model is listening as an empiricist act in which impartially offered evidence will lead all logical observers to the same objective conclusions. In the living room scene, however, no conclusions can be drawn. Have we been set up to see these people as spokespersons rather than individuals? A stimulating thought because it orients us to their inner struggle rather than our appetites for interpretation. In fact, the film as a whole, on one level, offers the same stimulus: Godmilow's inner struggle *vs.* our hunger for predigested "truth." ■

This article was based on viewing a rough cut in August 1983, before a final fantasy sequence of Prime Minister Jaruzelski in exile was added.



David DeKok

On location at the mouth of a mine in Pennsylvania, the financial reporter (John Fitzgerald) interviews the Polish miner (Mark Margolis).

One Picture's Words Are Worth Thousands

In which techies and translators share their expertise on the subtleties of subtitling for your foreign audience.

JOHN MARKS

Charlie Chaplin once said that talking through a translator is like shooting at a target and having someone else tell you whether you hit it or not. Translating a film into a foreign language is similarly risky, because the "target" is an entire filmgoing audience. The filmmaker must transcend not only the simple barrier of language, but also that of context, the process of making visual images understandable by using the audience's language so that it can readily identify with what's going on onscreen. "Context is important if, for example, you want to give an audience in West Germany a feeling of what life is like in the South Bronx," says Rodolfo Broullon, head of the New York-based independent distributor Unifilm [which just folded—see Media Clips]. Broullon, who supervises the dubbing and subtitling of his company's releases, describes context as "capturing the nuances of the language. What are they trying to say? rather than what they are saying. Are you able to crystallize that in fewer lines, or to give a deeper meaning other than by using just a straight, literal translation? To a degree, what we do with subtitles is to interpret a film."

Subtitling is a more common way of translating films than dubbing, which is the addition of a synchronized, translated dialogue sound track to an already-existing picture. Subtitling is more easily and cheaply done than dubbing, which requires the hiring of a special dubbing writer/director and actors capable of lip-synch, as well as the costs of renting a dubbing studio. "What would cost (for example) up to $4,000 to subtitle could cost $20,000 to dub, and in some cases up to $100,000," says Helen Eisenman, a post-production expert with Quartet/Films in New York. An additional advantage over dubbing is that subtitles, printed at the bottom of the frame, rarely clash with the visual image (although the filmgoer who is looking at subtitles must condition her/himself to glance at them quickly enough to comprehend them and then refocus his/her vision on the image itself before the next image—and title—takes its place. As Broullon notes, "Succinctness is very important in the writing of the lines. You don't want to have people to have to take too long to read a line.").



"Unless dubbing is done well, it is an inferior way to transliterate a film into another language," says Eisenman, who has supervised numerous dubbing projects in New York over the last 20 years. For a film to be well-dubbed, various components must all add together to create the illusion that the original screen actors were speaking and acting in the language of the dubbed version. This hinges on the relentless writing for lip-synch, directing, acting, recording of sound perspective and mixing capabilities of those hired to do a dubbed film. If dubbing is noticeable, then it's not good dubbing. "Unfortunately," adds Eisenman, "most dubbing in the US has been mediocre at best, thereby giving dubbing a bad name—which it need not necessarily deserve. There are several dubbing writers here who can do it right."

Paul Mueller, a leading American dubbing writer/director, says of the writing process: "You sit down at a viewing machine before writing a script, turn off the sound, pretend they're speaking whatever language the film is being dubbed into and try to lip-read new dialogue. As long as you can get words that fit [the movements of the actor's lips], then you can get closer to the original meaning. Translation does not work." Mueller notes, however, that "most films that are dubbed are basically translations. That's why the dubbing [of those particular films] looks so terrible." He adds, "It's not important to say exactly what the line is. A literal meaning is not important; it's the subtext of the scene. A dubber has to fill a performance that's already there. The dimensions of the role are already visually delineated."

So while it is certainly not impossible for the independent filmmaker to have a professional job of dubbing done for his or her film, it is somewhat riskier than subtitling. It is definitely more expensive; few independents can afford the time or money that really good dubbing requires. And the audience itself must be taken into consideration: Audiences for imported films, especially those attending festivals, often prefer to hear the original language.

MECHANICS OF SUBTITLING

Before subtitles are made, the dialogue of the film has to be "spotted," and the subtitles have to be written and translated in the desired language. This is usually done by a subtitle writer. In addition to writing the subtitles, the writer will make an exact log for each line, or segment of a line, of dialogue in terms of feet and frames. This is what "spotting" means: indicating the position and

duration of each line. Helen Eisenman, the only subtitling expert listed in the Yellow Book (a film industry services guide published by Motion Picture Enterprises of Tarrytown NY), has spotted and written subtitles for a number of American-made independent films which have been entered into festivals or submitted to foreign distributors. "What filmmakers are interested in is having as accurate a translation as possible," she says. Eisenman specializes in German, French and English subtitles; if other languages are needed, she hires translators who specialize in those languages. Another subtitling expert using similar methods is Raoul Shellbaum of Titra Film Productions, whose specialty is French subtitles.

There are basically two methods of printing subtitles onto 35mm prints. One way is to establish a separate high-contrast negative which, when combined with the picture and track negatives by a film laboratory in the printing process, will create superimposed, subtitled prints. This method is called "overlay." It is not used for 16mm film. The second method is called "burning-in," which is achieved by actually etching away the desired lines of the subtitles from the emulsion on individual prints of the picture. This method can be used for 35mm or 16mm.

Burning-in is done in New York exclusively by Titra Film Productions. Here is how it works: First, the type is set in copper, with one copper slug for each subtitle line or lines. Then the print is completely coated with wax. While the film moves through a special machine, the operator will use each of the copper slugs to stamp consecutive impressions onto the emulsion side of the wax-coated print on as many frames as are indicated on the spotting sheet. For example, the spotting sheet may indicate that for the line "I love you" to appear onscreen for a certain number of seconds, the line has to be stamped onto, say, 72 consecutive frames of the print. Wherever the slugs make an impression in the wax, the copper letters displace the wax and expose the emulsion. Next the print moves through an acid solution, which eats away the emulsion wherever it has been exposed. Finally, the wax coating is removed from the whole print. Those areas where the emulsion has been etched away are now clear, so that when the print is projected, the light will shine through those areas and on the screen the subtitles will appear white.

Subtitle writers generally do such a thorough, professional job that, they say, they get very few complaints. One reason for this may be, as Rodolfo Broullon says, that "subtitling is almost a forgotten part of film. People do not pay as much attention [when screening or viewing a subtitled print] as they should. They are more likely to just sit there and gripe. More often you will get a complaint about the quality of the print itself: There's a splice, or it's too scratched or too dirty." Sometimes the white titles are printed against a stark white image, which renders them unreadable. "In cases of 'white-on-white,'" says Broullon, "we have gone to the extra expense of shooting white titles against a black border, called a 'surround.'" This method, called "bipack," could turn out to be quite a significant extra expense. Broullon cited one instance of a historical film "in stark black-and-white, which cost $5,000 extra to subtitle 45 minutes of film."

If a filmmaker has a 35mm negative and is interested in making more than four or five prints, he or she may want to look into making an "overlay," or subtitle negative. Usually the subtitles are printed in white letters on a black, shiny background and then photographed with high-contrast film according to the footage and frame counts specified in the spotting sheets. According to Frederick DeCroce of Titra, the cost of shooting a subtitle negative is $190 per thousand-foot reel, plus 85¢ for each subtitle. A charge of $500 may be added for the first print. This does not include the written translation or spotting. The total cost depends on the length of the picture and how many subtitles it will contain. [*See box for sample 16mm budget.*]

What Eisenman charges for her services will vary according to the amount of dialogue that must be spotted and translated. She did not feel that she could give a definite price range. "It's all a question of how much work is involved," she says. "If the filmmaker has a matching script that is adequate, then it's easier to tell how much it will cost. I have always bent over backwards for independent filmmakers, [especially] student filmmakers who want to show their films in festivals." She suggests that "any independent filmmaker should call [any facility where he or she wants subtitling work done] and ask specifically."

Several independents who have dealt with subtitling their films say the job can be done considerably morecheaply in Europe; but unless you are able to be on hand to supervise the process, you may be disappointed with the results.

New advances are anticipated in the art of subtitling—including, perhaps, the increased use of computers. Computer systems are now used to put subtitles directly onto videotape: Subtitles can be typed on a "Chyron" (character generator) and programmed through the computer to appear on a time-coded videotape at the appropriate places and to remain visible for the desired amount of time. Many video transfer houses now have such facilities available. ■

John Marks is a New York-based freelance writer.

Sample Subtitling Budgets

According to Suzanna Fedak of New Yorker Films you should be able to acquire a translation of a feature film for $300 to $500. Our sample budgets use a 100-minute (10-reel) film with 350 lines of dialogue.

Precision Labs
630 Ninth Ave.
NY NY 10036
(212) 489-8800

For a 35mm film:

Spotting & Translation		$750
Each subtitle	.90(×350)	$315
For lab work		$2000
Total cost first print		$3,065

(Next print would cost .126 per foot or $504)

Reelart
840 River Rd.
Edgewater, NJ 07020
(202) 945-3110

No spotting or translation; uses computer.
For a 16mm film:

Each subtitle	.85(×350)	$298
Per reel	$145(×10)	$1,450
		$1,748

Titra
1600 Broadway
NY NY 10019
(212) 757-7129

For a 16mm film:

Spotting & Translation	$150 per reel or	$1500
Spotting alone	$50 per reel or	$500
Each title	$1.75(×350)	$612
Engraving	@ $48 per reel	$480
Total first print cost:		$2,592



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Appalachian Video Makes Mountain Magic

Local programming on a shoestring clears production and distribution hurdles to beam folk art, music & local affairs through Kentucky's peaks and hollers.

KATHLEEN HULSER

Living amidst the people who are their subjects may be the biggest asset regionally based media artists have, but trying to disseminate the resulting works can frustrate even the most dedicated localist. All too often, remoteness from urban centers spells insufficient screening facilities and correspondingly inadequate outreach even to people in the area. These conditions plagued the film- and videomakers at Appalshop, a media center in Whitesburg, Kentucky, devoted to work by and about Appalachians. To cite one such constraint: Barely 20 people could be shoehorned into Appalshop's old headquarters. Some ten years after the group's founding in 1969, an unusual solution was devised. Appalshop started a video unit which thrashed out an agreement with WKYH, a tiny NBC affiliate in nearby Hazard. Ever since, a half-hour show called *Headwaters Video* has aired a mixture of folk arts, local affairs and music every Thursday night at 7:30. Attracting a viewership of as much as 100,000 by some estimates, this documentary brew has not only brought a sense of regional pride to the TV station and its audience, but also substantially upped the local content of the station's fare.

The Headwaters Video office occupies a sunny corner on the second floor of Appalshop's new building, just across the tracks from the north fork of the Kentucky River. One day in late June, Headwaters Co-director Anne Johnson could be found there rapidly editing sections of a two-part piece on violence. After skipping over logo shots of a creek and "holler" in early spring, the show moved to an interview with a young woman relating the story of her Uncle Jim's trial—the outcome of a long-standing feud. The family "was loading a mule with silver to pay the Frankfort lawyers," she begins, talking from her seat on a chunk of firewood. Her tale is used to illustrate the interlocking forces of family power and local politics which determined the battle lines of many a famous feud—the causes of which can often be traced to the Civil War, when brothers fought on different sides. Later in the same tape, when the 47% unemployment rate is linked to crime statistics, the Letcher County sheriff offers this explanation: "People get to wondering and thinking [when unemployed], and this leads to crime." A former military man, the sheriff is shown knee-deep in confiscated weapons that he fondles with relish.

"In this piece," says Johnson, "we are trying to go beyond the stereotype of the mountaineer as an intrinsically violent person. We want to dig out the causes and the context."

Mimi Pickering



Dynamic duo at Headwaters Video headquarters. Anne Johnson and Marty Newall during an editing marathon.

She is a native of Washington DC who first came to Kentucky as associate director/camera operator on *Harlan County, USA* and proceeded to marry a coal miner. Marty Newall, the cheerful and apparently indefatigable founder of Headwaters, is from Whitesburg. With their ears close to the ground in the Appalachian counties of Kentucky, Virginia and Tennessee, the two are alert to issues which don't appear in the nightly WKYH newscasts picked up from the larger station in Johnson City, 100 miles away. In addition to topics cooked up by Johnson and Newall, the show has enough identity after three years on the air to attract phoned-in tips on local events ranging from demonstrations against a power company to the Hazard Christmas Sing.

COMMUNITY RELATIONS

The success of the Headwaters working method springs partly from awareness of local attitudes on how to "act right." As Johnson explained it, Headwaters never attempts a "*60 Minutes*-type aggression" because people in Appalachia consider that sort of belligerence unneighborly, no matter who the target. Also in deference to community relations, the team will usually show its footage to the subjects; if a participant asks that something not be used, the videomakers are willing to sit down and discuss it.

While such behavior has won the show some surprising support in communities which were initially suspicious of the youthful Appalshoppers, it has not backed off from controversy. Last year, for example, the crew investigated forced labor among prisoners in adjacent southwest Virginia, and taped another piece in which union miners talked back to President Reagan's televised State of the Union address. Even when aired in Army bases and traditional communities, however, Headwaters broadcasts haven't attracted political pressure or Fairness Doctrine complaints—an immunity particularly significant in light of the show's history of tough stances (and in light of the fears of libel suits and Fairness Doctrine challenges that bedevil timid PBS programmers).

ROOTS OF THE PROJECT

Headwaters' current relationship with WKYH, as recounted by Newall, began when the station first aired Appalshop films and invited Appalshop filmmakers onto an interview show hosted by station owner Bill Gorham, who is also the mayor of Hazard. The station seemed ripe for the Headwaters proposal because as a small outfit it originated little programming itself—in fact, pray-for-dough shows were the most common non-network programs to be seen. Also, WKYH happened to be the only local broadcaster, and unlike the PBS affiliates, was watched "by the hillbillies Headwaters wanted to reach." Newall himself was very familiar with the station since, during his high-school years, he had obtained his first video experience working as a jack-of-all-trades there.

The area in which WKYH broadcasts has perhaps some of the most diversified media ownership in the country. Since the hollers and Appalachian peaks totally disrupt broadcast, every hamlet has its own cable system. Many of these systems are really more like a satellite master antenna set-up in which a typical cable company will consist of the person who lives on the highest spot erecting a dish and running a wire down to his/her neighbors below for the cost of hookup plus a monthly subscription. Letcher County alone has around 250 cable companies, some of them having a grand total of 10 subscribers. Whitesburg cable subscribers number around 700.

Due to these broadcast pickup problems, the WKYH station is carried on many of the little local cable systems, so Headwaters Video is as much a cable phenomenon as an over-the-air one. The videomakers have also been distributing tapes to urban cable systems with large Appalachian communities. Lexington, Frankfort, Paducah, the Cincinnati suburbs, Kingsport TN and Roanoke VA are only some of the places which regularly offer the show.

CREATING A FINANCIAL BASE

While regional distribution is quite good, the problem of payment remains. Headwaters sends the tapes for free to cable operators, and pays $100 to rent time on WKYH. Even though the team only spends $500-$1000 on each of its 23 annual productions (not counting overhead), Headwaters is usually strapped for money, always scraping to put together enough cash to make the next production. Meanwhile, Newall estimates that over the last four years, Headwaters has earned between $80,000 to $100,000 on contract work in the tri-state area, an activity which has allowed them more or less to balance the books when grant money (much of it from the National Endowment for the Arts Folk Arts program) is added in.

Despite the show's very modest outlay and overhead, the program is in danger of extinc-

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tion because of threatened cutbacks in funding. Currently the team is evaluating some survival strategies. The chief plan of action is to syndicate the series to approximately 15 southeastern PBS affiliates. Also under consideration is a proposal to trade the show to PTV in return for access to broadcast-quality postproduction. In the past, the undemanding WKYH station and cable outlets accepted work shot on low-grade equipment. But last spring Headwaters acquired a three-gun camera, and hopes are high that this technical improvement will aid the series in gaining acceptance at PTV outlets which adhere more closely to FCC broadcast standards. Johnson says that no matter what happens with distribution, they will be doing fewer but higher-quality shows in the upcoming season.

The experience of Headwaters Video is a heartening example of what can be accomplished in local programming by chipping away at problems of production, distribution and finances. Let's hope that it will be able to continue to find ways to overcome such obstacles. ■

"Videotex" continued from page 15.

policy analysis, call that one for short stories, another for the top 30 country music listings etc.) as well as being able to convey an enthusiasm seldom found in corporate packages. People can be alerted to alternative databases through any and all of the usual methods, from postering and post cards to word-of-mouth and public service spots. (To this end Toronto Community Videotex has recently changed its service emphasis. It is planning to broaden its extensive workshop program to include: database specifications and requirements, system operation and micro- and mini-database software, in an effort to assist potential information providers and system operators as well as page creation artists.)

CONCLUSION

Videotex may not be an attractive medium for everyone, but it can offer unique opportunities to a theoretically unlimited number of producers, writers and visual artists. The potential for low-cost production and self-distribution may allow independents more equitable access to this medium than they have had to any other. Perhaps we should be thanking DOC and AT&T for undertaking a sell-job that will most likely result in a large number of videotex decoders being distributed in North America.

What remains is for us to assure three things: the availability of flexible database software that can automatically bill users for viewing certain information if the information provider or system operator so desires (because paying directly for information consumed is a more responsible system than sponsorship/advertisement); audio transmission capability; and the total compatibility of US and Canadian systems. ■

Geoffrey Shea is a video artist living in Toronto.

FESTIVALS

A Filmmaker's Diary of A Journey To Berlin

CHARLES MUSSER

I went to the Berlin Film Festival last February when my film *Before the Nickelodeon* was being shown at the Forum of Young Cinema. My international television distributor stayed home. My only living star (86-year-old Blanche Sweet) was too old to travel, so I was there alone to represent the film. Here are some thoughts written either while I was there or after six months of hindsight:

It is three o'clock in the morning and I am in the hotel bar. A sizable contingent of American independent filmmakers is staying here as well. A few seats away, Haile Gerima from Washington DC talks to some friends about his film, Ashes and Embers, which just had its first screening. Lorenzo DeStefano, here with his film on jazz guitarist Talmage Farlow, pokes his head in for a moment at 3:30. Lizzie Borden, whose Born in Flames is often cited by people here as their favorite film, has been cornered by some overly enthusiastic journalist and will not pass through until after four. We will all be down for breakfast the next morning by 9:30. It reminds me of the week before a sound mix, when there is never enough time to do everything and no one sleeps.

If your film goes to Berlin, it cannot be in Cannes. Like Cannes, this festival has several autonomous sections. The films in the International Competition are shown several times in massive 3,000-seat theaters; they are largely 35mm dramatic features by established directors of European "art" films (excepting Emile de Antonio's *In The King of Prussia*). The Forum of Young Cinema was started in 1970 as a result of student protests about the festival's industry-oriented, commercial outlook. It is smaller, well-run by a staff associated with the German Cinematheque and taken at least as seriously by European film enthusiasts. There is a Children's Film Festival and also an Information Section where films are given a free screening but little automatic publicity (Forum and Competition screenings are guaranteed reviews in the local press). Finally, there is also a Market where the filmmaker/distributor can buy time to show a film.

Although Tootsie opens the main festival, American independents—not Hollywood big shots—have a higher profile here. Most of us are in Berlin for our first time, and most of us have never met, although we may live in the same city. Jet lag, strange streets and a language none of us speak disorient us as we try to locate one of the 13 theaters and ten screening rooms which show films for the festival. I spend two days getting lost.

Like all festivals of this kind, Berlin reverses the relationship between cinema and life. I am in screening rooms more than outside them. Films start at 9 am and run until three or four in the morning. Many of us fall asleep in a comfortable movie theater for a few moments—even with a good film. Under such circumstances the quantity and quality of available caffeine is important. The coffee here is better than in New York delis, but not as good as what one finds in Cannes. The Germans insist on using condensed milk as creamer.

CONTACT HIGHS

Distributors, festival directors, representatives for film journals, television stations, film archives and institutes attend the event from all over Europe. Scandinavia, Holland, Denmark, Great Britain and Belgium are particularly well-represented. For the Germans, the festival is a domestic gathering: They are busy seeing old friends. The French are really waiting for Cannes. The Forum distributes good, detailed film notes (for *Before the Nickelodeon* they ran six pages), but a press kit can be a useful calling card.

When American filmmakers get together, we compare debts. It makes us aggressive salespeople. We search out festival directors and television buyers, interrupting their meals or catching them in hotel lobbies. We crash different parties, then milk the guests for contacts, interviews and promises to see our films. We each have our own network. Archivists love Nickelodeon and put me in touch with film journals and tell television buyers in their countries to see the film. I make a sale to Greek television as a result. Haile Gerima is helped by groups concerned with racial or Third World issues. The Women's Movement embraces Lizzie Borden: She spends her days in the festival office talking to every radical/lesbian/feminist group in Europe (or so it seems to her). There are as many Vortex posters in Berlin as there were in New York



Courtesy Charles Musser

A poster for Edwin Porter's first film shot at Thomas Edison's new studio appears in "Before the Nickolodeon," which showed at the Berlin Festival.

when I left. Only de Antonio spends his time at the nearby museum, looking at its large collection of Rembrandts. Most of us see German films, not Germany.

Determine who is going to be interested in your film and make use of that network. Since archivists proved to be my natural allies, we saw a lot of movies together.

It is hard to focus on the festival and sightsee. Most of us won't see the Wall, yet each morning one American film director goes out to the US military base to appear on the Armed Forces Network. Lizzie Borden goes first. Before I appear on the program, an American woman in tights demonstrates aerobic exercises for Army wives. Next, an aspiring German singer pretends to sing her song as a record plays. The base has a pin-up aesthetic. The technicians are all male and in uniform. They move their voyeuristic cameras in for close-ups. Near the end of the program I talk to the show's creator and host, Monte Jones, about the origins of American cinema and wonder if anyone understands what I am talking about.

The goal is to get key people to see your film. This may mean planning a screening in the Market (located at the main festival building) several days before or after the official festival screenings. A two-hour spot costs about $150. Slots fill up early, so don't wait. I finally got the directors of the London and Sydney film festivals to come to my Market screening, where I did not have to show the German-subtitled version prepared by the Forum. Since most people at the festival know English, they understood the narration and the visual quality was not undermined by lots of subtitles. Invitations to other festivals resulted.

A FILLING FILM FEAST

For me, the Germans are the most fascinating part of the festival, particularly the quantity and quality of their films. Seeing Tankred Dorst's feature Eisenhaus or Sohrab Saless' Utopia is like eating a big German meal of sausage, sauerkraut and potatoes. The films stay with you, but they are hard to take as a daily diet. Some German films are simply bizarre. Vadim Glowna's The Rigorous Life is a western in which blacks speak perfect German and Native American Indians play the saxophone like Robert DeNiro in New York, New York. It reminds me of French westerns from 1908. War and Peace, a collaboration by several German directors, is an anti-nuke film—rambling and not as good as either Dark Circle or The Atomic Cafe. The message of War and Peace is clear. The directors interview the American inventor of the neutron bomb, who assures them that war—particularly nuclear war—is inevitable. Since the Germans know that their country will be the first battlefield of such a war, anti-Americanism is predictable and growing. They assume that our dislike for Reagan has to do with the failures of his economic policies. For this reason, it was particularly unfortunate that Dark Circle wasn't screened outside the Market.

While the Americans talk about debts and how they are trying to market their recently completed films, the Germans are busy talking about and working on their next projects. Little-known directors in their late 30s have six or seven features to their credit. Although Michael Oblowitz, a New York filmmaker here with his King Blank, made three films last year, most of us have taken three, four or five years to make a single work. Our films are consistently among the lowest-budgeted in

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the festival, but we are worried about how to get out of debt and how to raise money for another film. The Germans' close relationship to television is the opposite of our own. Question (rather, a Faustian proposition): Would you live at Ground Zero if it allowed you to make films until the next war?

Joy Pereths and Jonathan Olsberg of Affinity Enterprises were at the festival, making deals with television stations and in spare moments giving free advice to naive American filmmakers like myself. My deal with Greek television failed to materialize after the buyer went back to Greece and I contacted my agent in Washington. Maybe it would have been a good idea to show up with blank contracts in hand. Being face-to-face with someone makes things happen. Europe, even more than America, often operates on personal contacts.

After the festival I spent a week in Paris and another week in London, following up contacts I had made at Berlin. In London I signed a distribution agreement with the British Film Institute and placed an article related to my film in *Framework,* a British film journal. It will appear in the November issue (during the London Film Festival). The BFI also placed the film in a London cinema club, to open immediately after the festival. In Paris I reached some television programmers and a potentially interested exhibitor. Results were promising—but no promises. Being in these cities for a short time after the festival worked to my advantage. Although I carried an extra print with me, two would have been better (television stations in Europe prefer to see a film as a film, not a tape). Don't be too anxious to go home.

Charles Musser is an independent filmmaker working in New York.

ENTRY DETAILS

The Berlin International Film Festival, late February, operates seven sections: The International Competition, Forum of Young Cinema, Information Section, Film Market, New German Films, Children's Film Fest and Historical Retrospective. The International Competition, directed by Moritz de Hadeln, the overall festival director, accepts features produced in the twelve months preceding the festival and shorts under 15 minutes. Strong preference is shown for premieres, and all entries must be in 35 or 70mm. De Hadeln generally visits New York in August with his wife Erica de Hadeln, who directs the Nyon Film Festival (see June *Independent*).

The Forum of Young Cinema accepts films in 35 and 16mm. Feature-length dramas and documentaries are preferred, although films of 45 minutes to an hour will be considered. The Forum's director, Ulrich Gregor, will be in New York for the Independent Feature Market, Oct. 5-14, and may be contacted through the IFP office: (212) 674-6655. The Children's Film Fest accepts 35mm features only, and as in the competition, premieres are favored.

The Film Market makes ten studios with approximately 30 seats available to any producer who wishes to screen a film (in 16 or 35mm) or videotape for buyers. Scheduling is arranged by request, with priority going to those films which are not screened in other parts of the festival. The first screening of any work is free, with reasonable fees charged for additional screenings. According to Variety, most projection rooms were fully booked in 1982, with home video buyers in attendance for the first time. The deadline for market registration is mid-January.

The entry deadline for all other sections is December 7. You must indicate the section you wish to enter, and may list several in order of preference. Contact: Berliner Festspiele, Budapester Strasse 50, D-1000 Berlin 30, WEST GERMANY; tel: (030) 26341.

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Warm Reception in Florence

Europe's warm reception for American independent cinema continues to compensate *AIVF* members for the recognition they still sorely miss at home. At the Florence Film Festival in July, twenty new American features were screened over six evenings. Enthusiastic crowds sat on the grass, their numbers overflowing the two outdoor theatres which seat 600 and 125 people, respectively. The 1983 festival was the "4th Annual Review of American Independent Cinema," making it the oldest ongoing event in Europe dedicated to US indies. It is no longer alone, however, as similar events have begun to crop up all over the continent. This year so far has seen American independent sections at festivals in Seville, Valladolid (Spain), London, Munich and Milan.

The screenings in Florence were complemented by a day of round-table discussions on new technologies and production strategies for independents. The afternoon session, led by Joseph Keller of Independent Cinema Artists and Producers (ICAP), Mark Berger of the Independent Feature Project (IFP) and Wendy Lidell of the Association of Independent Video and Filmmakers (*AIVF*) focused on defining independent filmmaking in terms of financing, content and intention. We were joined by an Italian film editor who has worked with a number of filmmakers including Bernardo Bertolucci and Marco Bellochio, whom he characterized as independent of the Italian commercial film industry in terms similar to those we use to position ourselves *vis-a-vis* Hollywood. About a dozen US indies were there, making the interchange lively if not conclusive.

The Florence Festival followed closely on the tail of a separate event in Milan in late May, organized by Steve Brier and Nancy Musser of Films for Thought in New York and Milan's Obraz Cinestudio. Twenty independent films were presented in Milan, then ten were subtitled and taken on a four-city tour of Venice, Modena, La Spezia and Trieste. Besides a percentage of any box office receipts, filmmakers in the tour will get back their subtitled print, unless the tour organizers can interest an Italian distributor. (At the time of this writing, no news has yet been received of the tour's results.)

Subtitling and touring were also part of the Florence event. Festival director Fabrizio Fiumi used the occasion to unveil his new computerized subtitling system. Subtitles recorded on a memory disc were flashed on an electronic display board mounted beneath the screen. Some problems with synchronization persisted through the first three nights of screenings; but when perfected, the system will enable independents to show a single print in any number of countries using multiple floppy discs. Following the exhibition in Florence, ten of the films were selected to be shown again in Rome at the annual Mascencio Summer Arts Festival.

The participating films in this year's festival were *Wildstyle* by Charlie Ahearn, *Knee Dancing* by Doreen Ross, *City News* by David Fishelson and Zoe Zinman, *Dan's Motel* by Jerry Barrish, *The Curse of Fred Astaire* by Mark Berger, *Hit and Run* by Charles Braverman, *Purple Haze* by David Morris, *The Deception of Benjamin Steiner* by Izhak Hanooka and Ron Wolotzky, *Plainsong* by Ed Stabile, Mission Hill by Robert Jones, *Citizen* by William Farley, *Whatever Happened to Susan Jane?* by Marc Heustis, *My Aunt Nora* by Jorge Preloran, *Luggage of the Gods* by David Kendall, *Assignment Berlin* by Peter Toukhanian, *King Blank* by Michael Oblowitz, *First Coda* by Andre Degas, *Liquid Sky* by Slava Tsukerman, *Alexys* by Elizabeth Converse and Daniel Richter and *Emerald Cities* by Rick Schmidt.

—Wendy Lidell



Wendy Lidell

Welcoming American indies to the 4th Annual Festival, Florence Festival Director Fabrizio Fiumi firmly denied any editorial intent that may be suggested by posters on Forte Belvedere wall.

IN BRIEF

This month's additional Festivals have been compiled by Melody Pariser and Wendy Lidell with the help of Gadney's Guides and the FIVF files. Listings do not constitute an endorsement, and since some details change faster than we do, we recommend that you contact the festival for further information before sending prints or tapes. If your experience with a festival differs from our account, please let us know so that we can improve our reliability.

Domestic

● *COTTONPIX MISSISSIPPI FILM FESTIVAL,* Nov.-Dec., provides forum for student films & gives recognition to independent filmmakers. Entry restricted to southeast US indies & Mississippi students. Awards in each category. S-8 & 16mm only. Entry fee: $6. Deadline: November. Contact: Wanda Matthewn, PO Box 5146, Southern Station, Hattiesburg MS 39401; (601) 266-7011.

● *HEMISFILM INTERNATIONAL FILM FESTIVAL,* Jan. 29-Feb. 1, is a small, responsibly run, competitive festival that can qualify films for Academy Award nomination with no entry fee. Bronze medallions awarded in 13 categories including best long & short documentaries, animation, films on art and artists & best film in a variety of time lengths. Since a film entered in a competitive festival must win in order to qualify for Oscar nomination, this variety of categories is good for shorts & producers. Last year a number of distributors including Pyramid & Bullfrog Films submitted entries, & a representative from Pyramid attended, reportedly scouting films for acquisition. Press coverage limited to local Texas papers, & as the free admission attests, this event seems primarily aimed at bringing alternative film fare to local community. Both selections & winners appear to be on non-controversial end of spectrum; everyone reports being well-treated by administration. Entries in 16 & 35mm due by Nov. 25. Contact: Louis Reile, Director, Hemisfilm, 1 Camino Santa Maria, San Antonio TX 78284; (512) 436-3209.

● *WORLD RAILWAY FILM FESTIVAL,* Feb.-Mar., was established to promote the Trolley Museum, a non-profit educational museum of American & European operating trolley cars. Films must be documentaries on subject of railroads and trolleys. No awards; no fee. Deadline: November. Contact: Robert H. Flack, National Capitol Trolley Museum, 1909 Forest Dale Dr., Silver Spring MD 20904.

Foreign

● *AVORIAZ INT'L FANTASY FILM FESTIVAL,* January, was first fest to give recognition to fantasy films by promoting them internationally. Fantasy features in 35mm must be in French (or subtitled), require synopsis & publicity materials. Fest receives extensive media coverage. Awards presented by international jury of critics & film & literature personalities. No fee; entrant pays all postage. Deadline: November. Contact: Lionel Choucan or Martine Jouando, Promo 2000, 33 Avenue Mac-Mahon, 75017 Paris, FRANCE; tel: (1) 755-7140.

● *GENIE AWARDS,* March, stimulate artistic creativity & technical excellence of Canadian filmmakers. Formerly Canadian Film Awards, fest is equivalent to American Academy Awards & open only to Canadian citizens or landed immigrants. Features at least 75 min. long welcome in 16, 35 or 70mm; no gauge specified for documentary, animation, theatrical short, TV drama or independent. Entry fee: $100-$500. Deadline: November. Contact: Maria Topalovic, 653 Yonge St., 2nd floor, Toronto, Ontario M4Y 1Z9, CANADA; (416) 967-0315.

● *INTERNATIONAL FESTIVAL OF NEW LATIN AMERICAN CINEMA,* Dec. 9-18. A favorite meeting place of filmmakers from throughout Latin America (see Roberto Gautier, "Scenes from Havana," *The Independent,* May 1983), competition accepts films in 16 & 35mm. North American films invited which "support Latin America & express our battles & our reality," or which deal w/Latin American communities & culture in North America. Fiction, documentary & animation invited. Entries due by Nov. 1. Film & video market also held, w/ buyers from throughout Latin America attending. Contact: Distribuidora Internacional de Peliculas, ICAIC, Calle 23 No. 1155, Vedado, Habana, CUBA. Telex: 511419. (This year, a special sidebar program of North American films and symposia is being planned; see Media Clips, page 6.)

● *MONTPELLIER INT'L ABSTRACT FILM FESTIVAL,* December, encourages int'l creativity in abstract films. Fest held for 5 days w/debates, discussions, exhibitions, photography & other cultural activities. Films in S-8, 16 & 35mm accepted in these categories: traditional animation, utilizing automatic means (computer, video, electronic images), & shooting cinematically. No fee; entrant pays all postage. Deadline: November. Contact: Hubert Corbin or Philippe Jalilmes, Centre Audio-Visuel Mediterraneen, 265 rue des Etats du Languedoc, 34000 Montpellier, FRANCE; tel: 67-586781.

● *ROTTERDAM INTERNATIONAL FILM FESTIVAL,* Jan. 27-Feb. 5. Seven separate screening rooms in one building, also housing a bar & restaurant, make Rotterdam a veritable cinema shopping mall where film writers, buyers & programmers from all over Europe come to sample new & innovative wares from producers all over the world. Emphasis is clearly on independents & everyone is treated equally, from stars to novices. Last year's guests included Ivan Passer, Karen Black, Peter Greenaway, Anne Wiazemsky, Wim Wenders, Robert Frank & Robert Kramer, & American independents Ed Stabile, Jerry Barrish Jim Jarmusch, Scott B, Julia Reichert, Jim Klein, Rick Schmidt & Robert Hillman. Although smaller than the Berlin Film Festival, also a fruitful & hospitable place for American indies, Rotterdam's smallness makes for intimacy and manageability absent in Berlin. This year Rotterdam will be initiating a Cinemart, & plans are being laid to invite hundreds of buyers & sellers. Festival director Hubert Bals selected Spike Lee's *Joe's Bed-Stuy Barbershop: We Cut Heads* during his trip to New York in June, & he will be returning in November to look for additional features & feature-length docs. Call *FIVF* office for exact dates. For more info on Cinemart contact: Film International, Westersingel 20, 3014 GP, Rotterdam, THE NETHERLANDS; tel: 010.36.31.11; Telex: 21378 fintr. ■

NOTICES

NOTICES *are listed free of charge. AIVF members receive first priority; others included as space permits. Send notices to THE INDEPENDENT c/o FIVF, 625 Broadway 9th floor, New York NY 10012. For further info call (212) 473-3400. Deadline: 8th of second preceding month (e.g. October 8 for December). Edited by Mary Guzzy.*

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● *FOR RENT:* Ikegami HL-83 camera & Sony BVU-110 ¾" VTR. Complete ENG broadcast gear: $350/day. Contact: Telepress, (212) 267-8221/608-6005, NY.

● *FOR SALE:* Nagra 4.2 synch sound recorder. Best offer. Contact: (212) 247-8221, NY.

● *FOR SALE:* Schoeps Colette MK6 cardioid/bi-directional/omni switchable capsule, $645 new, never out of factory case: $399. Schoeps G90 C capsule offset 90°, $130 new, never used; $69. Contact: Richard Brick, (212) 925-8877, NY.

● *FOR SALE:* S-8 Sera 6-plate flatbed plus Sound Recorder II resolver, good condition: $2000/best offer. Contact: Steve, (415) 359-3742, CA.

● *FOR SALE:* Berthiot Pan Cinor 1.2, f17 a 85 w/ viewfinder, Soligar wide-angle 17mm 2.7, Wollensack 25mm 1.9, Kodak Anastigmatic f2.7 102mm, Bolex H-16 camera, Bolex motor & battery pack, Bolex matte box. Together, separate or best offer. Call: (212) 677-2181 pm, NY.

● *FOR SALE:* 6-plate Steenbeck, old but good; rebuilt w/additional amplifier & speaker: $6000/best offer. Call: (212) 765-8860, NY.

● *PRODUCTION SERVICES:* JVC KY-2700 color camera; Sony BVU-110 portable broadcast ¾" deck; O'Connor 50 fluid-head w/Lysand tripod; Lysand adjustable 10" high-hat; JVC 5" color field monitor; Lowell light kit; 2 lav mics. Daily rate available; hourly & ½-day rates negotiable. Contact: Deadline Post Production, 31 Second Ave., NY NY 10003, (212) 777-0168.

● *FOR SALE:* Canon 12-120 macrolens; Angenieux 12-120: $850. Kling time-lapse animation system, Uher 4000 recorder, Arri BL 1200' mag; excellent condition. Call: (512) 478-2971, TX.

● *SOUND STAGE AVAILABLE FOR RENT:* Film & tape, 25' × 36' w/18' ceiling, full lighting & grip package. Equipped w/grid & catwalk, fully air-conditioned, 600 amp service. Contact: Robert Aden, Studio Manager, Atelier Cinema Video Stages, (212) 243-3350/3577, NY.

● *FOR RENT:* Panasonic 3990 low-light camera, Sony VO-4800, 4 BP-60 batteries, 5" monitor w/battery, fluid-head tripod, Sennheiser mic, lav, Smith Victor lights, cords & accessories; very portable: $225/day w/operator. Contact: Alan/Caryn, (212) 222-3321, NY.

● *FOR RENT:* Complete broadcast-quality production pkg. Includes Ikegami HL-83, ¾" JVC 4700U, color Videotek monitor, wave-form, mics, lights & tripod. Production personnel also available. Competitive rates. Contact: Everglade Prods., (212) 925-1247, NY.

● *FOR SALE:* Bolex H-16 16mm camera w/case, Switar 25mm fl.4 lens & Elgeet 75mm fl.9 lens: $325. Bell & Howell Filmo 240 w/Super Comat 20mm fl.9 & Schneider-Xenar 75mm f2.8 lens: $150. Contact: Dan Klugherz, (212) 595-0058, NY.

● *FOR SALE:* 2 Schoeps CMC4 Colette amps; Schoeps MK5 selectable cardioid/omni capsule; Schoeps MK6 selectable cardioid/omni/bidirectional; Sennheiser 815 mic system w/foam & hard windscreens; mount, cable, case; custom "Alper" shock mount. Everything impeccable. Contact: Richard Brick, (212) 925-8877, NY.

● *FOR RENT:* Ikegami HL-79, BVU-110, lights, mics, car: $450/day. Crew additional as required. Contact: Videotrac, (212) 473-6947, NY.

● *PROFESSIONAL VIDEO REPAIR, MAINTENANCE* of broadcast & industrial cameras, decks, monitors, calibration of waveforms etc. We buy & sell used equipment. Contact: Videotrac, (212) 473-6947, NY.

● *FOR SALE:* Moviola M86 flatbed editor w/flicker-free prism, low wow & flutter, quick-stop circuit, torque motor box. 3 yrs. old, excellent condition. Fair price. Contact: Ron, (617) 354-6054, MA.

Conferences ● Workshops

● *MANAGING & MARKETING YOUR ART & DESIGN BUSINESS:* Sat., Oct. 15, 1983 at Fashion Institute of Technology. Intended for freelancers, people operating art/design/graphics business or those considering the field. 100 successful visual & graphic artists will share experience in running applied arts business. Legal, financial & marketing experts will participate. Cost of day-long conference, $29.95, includes picnic lunch. Limited enrollment. Contact: Seminar Dept., FIT, 227 West 27 St., NY NY 10001; (212) 760-7715.

● *8th ANNUAL PUBLIC SERVICE SATELLITE CONSORTIUM EXPOSITION:* Oct. 18-21, 1983 at Washington Hilton Hotel, DC, for business & public service professionals now involved in or considering entering satellite communications industry. Panels will address investment opportunities, telephone industry deregulation & its implications, new technology; will present overview of communications media focusing on new systems & services, launch risks, recent disasters & how to prevent them. Participants will tour major telecommunications facility in DC area. Registration fee: $270 PSSC members, $295 non-members; $25 discount for early registration. Contact: PSSC/SatServ Marketing Dept., 1660 L St. NW, Ste. 907, Washington DC 20036; (202) 331-1154/1960.

● *90th ANNUAL CONFERENCE OF NY LIBRARY ASSN:* Oct. 19-23, 1983, Buffalo Convention Center, Buffalo NY. Over 2,000 library personnel gather to purchase products for libraries. 32,000 sq. ft. carpeted exhibition space, 154 10 × 10' booths. Contact: NYLA, 15 Park Row #434, NY NY 10038; (212) 227-8032.

● *BLACK FILMMAKER FOUNDATION* will sponsor 3-day symposium: "Critical Perspectives on Black Independent Film," Oct. 15-17, 1983. Papers presented on major film scholars & critics. Free of charge; open to public. Pre-registration required due to limited seating. Contact: BFF, WNYC-TV, 1 Centre St., NY NY 10007; (212) 619-2480/81.

● *BRODSKY & TREADWAY AT YOUNG FILMAKERS:* Two-day seminar on "Super-8 in the Video Age," Fri. Oct. 14, 6:30-7:30 & Sat. Oct. 15, 10 am-5 pm, $30. First session will be screening of 35mm blow-up of *John Lindquist: Photographer of the Dance* by Brodsky & Treadway; second session, an all-day lecture & demonstration on S-8 technology including production technique, quality transfer to other formats & overview of S-8 distribution patterns nationally & internationally. Other fall/winter courses at YF/VA include ¾" Videocassette Editing, Lighting for Film & Video, Choreography for Video, 16mm Camera—A Practical Intro., Directors' Project beginning Nov. 7, Basics of Portable Video Production beginning Nov. 9, TV Production & the Arts beginning Nov. 15, Sound Editing & Preparation for Mix, & Color Video Cameras—Practice & Theory. Complete schedule & tuition info available from: YF/VA, 4 Rivington St., NY NY 10002; (212) 673-9361.

● *CONFERENCE/FESTIVAL ON COMMUNICATIONS TECHNOLOGY & TRADITIONAL CULTURES,* NY NY, Nov. 7-11, '83. Organized by Int'l League of Folk Arts for Communication & Education to examine impact of media on indigenous culture, reconcile cultural survival w/technological advances, as part of UN World Communications Year. For more info contact: FACE c/o LaMama, 74a East 4 St., NY NY 10003; (212) 254-6468.

Editing Facilities

● *DEADLINE POST PRODUCTION:* ¾" editing & time-code services. TC generator, reader & burn-in unit, countdown generator; JVC Tapehandlers editing system w/88U controller; Panasonic CT 110 color monitors; air conditioned: $19/hr. Contact: Deadline Post Prod., 31 Second Ave., NY NY 10003; (212) 777-0168.

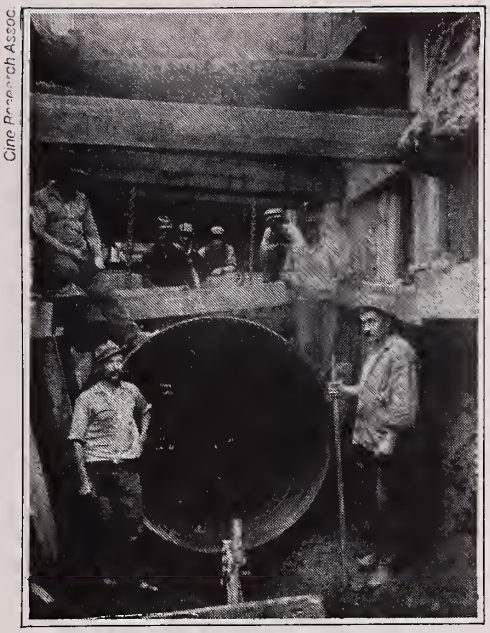
● *STANDBY:* High-band video editing at affordable rates. CMX 340X editor (A/B rolls), digital effects (ADO &/or DVE), Vidifont graphics generator: $45-105/hr. Available to independent video artists & producers working on non-commercial projects. Guidelines & application available. Contact: 185 Nassau St. Corp., PO Box 1923, Cadman Plaza Sta., Brooklyn NY 11202; (212) 782-9575/768-3208.

● *FULLY EQUIPPED,* air-conditioned 16mm editing room w/ 6-plate Moviola flatbed. Contact: LuAnn, (212) 349-4616, NY.

● *EDITING & POSTPRODUCTION FACILITIES AVAILABLE:* 9 am-5 pm business days. KEM 8-plate 16/35mm, ¾" video editing, sound transfer, narration recording, extensive sound effects library, interlock screening. Contact: Cinetudes Film Prods., 295 West 4 St., NY NY 10014; (212) 966-4600.

● *TWO COMPLETE EDIT ROOMS* in Chelsea: (A) 24-hr. access: Moviola flatbed w/torque motor box; complete 16mm edit equipment; complete kitchen & bathroom; minimal office facilities; telephone; air conditioning. (B) 10am-6pm access: Steenbeck; complete 16mm edit equipment; ltd. kitchen, bath facilities; private phone; air conditioning; transfer & projection facilities; specialized edit equipment available at extra cost. Contact: David Loucka/Lance Bird, (212) 924-1960, NY.

● *SELF-SERVICE EDITING:* ¾" JVC Tapehandlers, RM-88U editor, free instruction: $20/hr. Transfers, dubs etc. Contact: Videotrac, (212) 473-6947, NY.



Cine Research Assoc

Richard Broadman has finished his historical and cultural study of water, called "Water and the Dream of the Engineers."

● *29TH STREET VIDEO* "where the best edits cost less" offers ¾" video editing & production svcs. Sony 5850 decks, RM-440 editor, Microgen character generator, fade-to-black, audio mixer, mics, audiocassette tape recorders & more. Production svcs. include JVC KY-2000 camera, Sony 4800 deck, tripod, production mics, lights, more. Contact: Tami/David, (212) 594-7530, NY.

● *SONY TYPE V EDITING EQUIPMENT:* Excellent hourly rate if you use average 10 hrs. or more editing time per month. Contact: Michael Schwartz, (212) 925-7771/966-6009, NY.

● *SONY BVU ¾" EDITING:* $25/hr. w/editor. Contact: Kathy Abbott/Karen Ranucci, (212) 242-2320, NY.

● *REGULAR & S-8 FILM-TO-VIDEO TRANSFER:* Professional quality, industrial or broadcast; much better than you've seen before. Supervised or unsupervised; reasonable rates. Contact: Landy, 400 East 83 St., #4A, NY NY 10028; (212) 734-1402.

● *FULLY EQUIPPED* air-conditioned facility for rough cut & cataloguing. Panasonic 9200-9500 w/controller: $100/12-hr. day. Call: (212) 925-6059, NY.

● *FANTASTIC EDITING ROOM:* Fully equipped w/16mm 6-plate flickerless prism Moviola flatbed. ½ block to beach, cafes, restaurants in sunny Venice CA. Air conditioning, telephone, bathroom/shower, bench, rewinds, bins, racks, synchronizer. Projection facilities available at extra cost. Editor & assistant available. Reasonable rates. Contact: Ron, Anna, Jim, (213) 392-9069/1020.

● *EDITING FACILITIES AVAILABLE:* Two completely equipped editing rooms in western Massachusetts w/one 16mm 6-plate Steenbeck & one 16/35mm 6-plate KEM. Fast rewind table, rewinds, benches, synchronizing blocks, bins, racks & transfer equipment also available. Reasonable rates: short or long-term rentals at our offices or other locations. Contact: Green Mountain Post Films, PO Box 229, Turners Falls MA 01376; (413) 863-4754/8248.

● *THE EDITING POST:* Brand-new facility features ¾" editing, Chyron graphics, time-base correction, audio mixing. Special introductory offer: $35/hr. w/editor. Contact: 250 West 57 St. #1202, NY NY 10019; (212) 757-9873.

Films ● Tapes Wanted

● *WANTED FOR TV NETWORK COMEDY SPECIAL:* Film or tape doc footage of people in unstaged situations humorously confronted w/something embarrassing or unexpected. Material on any subject accepted; outtakes or clips from completed or uncompleted work. [*Pretty offensive, no? We're glad indies have their minds on more important matters. But hey, maybe it will pay the rent.*] Contact: Barry R. Parnell, Richard Crystal c/o Alan Landsburg Prod., 11811 West Olympic Blvd., LA CA 90064; (213) 208-2111/272-6980.

● *WANTED:* Completed or nearly completed TV products to be licensed for future syndication. Call: (212) 354-9553, NY.

● *DISTRIBUTOR* w/national & int'l markets & proven sales record expanding catalog of offerings. Seeks new films & videotapes w/wide educational, social service or health applications. Very competive return for selected works. Contact: Steve Raymen, 85895 Lorane Hwy., Eugene OR 97405; (503) 484-7125.

● *EVENTCENTER* seeks highly original film /video productions of any length for screening in its facility & distribution to all markets. Especially interested in docs & material involving music, rituals & unusual celebrations. Call or send resume indicating background & experience; provide short synopses of works. Contact: Eventcenter, 203 West 25 St., 3rd fl., NY NY 10001; (212) 989-9026.

● *VIDEO ARTISTS!* Show your work. Complete video showplace/gallery in SoHo. Contact: Rare Bird Video, (212) 334-8150, NY.

● *AVISE NEWS,* non-profit independent news agency headquartered in Amsterdam, seeks 15-min. news reports from independent producers. Offers reports on international political subjects to TV broadcasting companies around world. This season's efforts concentrated in developing countries. Details & application forms available. Contact: LV Artigas de Quadras, Avise News, Maasstraat 59, 1078 HD Amsterdam, HOLLAND; tel: 020-76 78 26.

● *PELICAN FILMS* distributes films to health care profession, but short films & tapes for all markets welcome. Alternatives to traditional distribution arrangements offered. Contact: Arthur Hoyle, Pelican Films, 3010 Santa Monica Blvd. Ste. 440, Santa Monica CA 90404; (213) 399-3753.

● *FOX/LORBER ASSOCIATES,* specialist in TV marketing & distribution, expanding feature film library for presentation. Interested in full-length English-language films w/primarily narrative structure for sale to pay TV/cable, broadcast & home video, both domestic & foreign. Minimum

DEKART VIDEO

3/4" POST-PRODUCTION

$20-$30

JVC SYSTEM 8200
DIGITAL TIME BASE CORRECTOR
GRAPHICS CAMERA
CHARACTER GENERATOR
PRODUCTION SWITCHER

IN-HOUSE STUDIO PRODUCTION

DUBS: VHS — U-MATIC — VHS
SLO-MO / FREEZE / REVERSE / ½"
R/R COPIES / COLOR 8650

AUDIO MIXER / EQUALIZER
EFP PRODUCTION
WITH IKEGAMI ITC 730

DEKART VIDEO
212 - 966 - 7786



length 60 min.; no subtitles. Contact: Ericka Markman, Fox/Lorber Assoc., 79 Madison Ave., Ste. 601, NY NY 10016; (212) 686-6777.

● *STOCK FOOTAGE* wanted dealing with aspects of contemporary life in US, such as drugs in NYC, slam dancing, car theft, sperm banks for doc for release only in Europe. Paying around $200-$500/minute. Contact: Patty Rout, 125 West 3 St., NY NY 10012; (212) 228-2497/477-4009.

● *VIDEO DISTRIBUTION* company catering to nightclubs seeks video artists & archive owners who want work distributed nationally. Contact: Ilene Staple, Zoom Video, (212) 737-5606, NY.

● *WNET INDEPENDENT FOCUS SEEKS SUBMISSIONS:* Finished film/video works not previously aired on WNET in wide range of styles, genres & on varied themes. 7th season of series begins April '84; finalists announced Feb. '84. Deadline for submissions: Oct. 20, '83. $40/min. for selected works; 2 releases in 2 years. Film/videomaker must supply air-quality film or 1" tape for broadcast if chosen. Acquisitions dept. will also be looking for works w/potential value for other WNET/13 programs. Contact: Emily Eiten, WNET/13, Independent Focus, 356 West 58 St., NY NY 10019.

Funds ● Resources

● *BAY AREA LAWYERS FOR THE ARTS* has Arts Arbitration & Mediation Services to assist in settling disputes between artists. Mediators are volunteers trained in arts, arts administration or law & act as neutral 3rd parties attempting to settle legal/artistic disputes & re-establish good will between parties. Call: (415) 775-7715, CA.

● *V/TAPE:* Video distribution, liaison & education service. Computerized listing system designed to encourage & develop audiences for independent video in Canada will offer comprehensive listing of available tapes to individuals, groups & institutions. Listings of docs, art tapes, interviews, news events, conferences, community-produced tapes etc. Independent producers listed free of charge. Contact: Kim Tomczak/Lisa Steele, V/Tape, Box 171, 55 McCaul St., Toronto M5T 2W7 Canada; (416) 595-9750.

● *PORTLAND CABLE ACCESS:* Portland's public access channel & outlet for programs produced at nine-month-old Southeast Access Center. Publishes *Access Connector Newsletter,* conducts workshops & training programs in video production & postproduction & is in process of implementing 3-month paid trainer programs for FY 1984. Contact: PCA, 4345 SE Foster, Portland OR 97206.

● *EXPERIMENTAL FILM COALITION* announces incorporation as educational advocacy group committed to supporting production & understanding of experimental film. Projects will include production funding, visiting artists, traveling group programs, quarterly newsletter & annual conference. Group is national, not-for-profit, based in Chicago. Yearly membership fee: $5 individuals, $25 institutions. Contact: Experimental Film Coalition, 1021 Ashland, Evanston IL 60202.

● *NEA APPLICATION DEADLINES:* Artists Residency Grants (state arts agencies only), Oct. 1; AFI/NEA Film Preservation Program, Dec. 15; Art in Public Places, Dec. 15. Contact: NEA, 1100 Pennsylvania Ave. NW, Washington DC 20506.



Mike Mannetta

"The Trail of the Sphinx" is a music video about a Middle Eastern dance fantasy.

● *COMING OUT WEST?* NY indies planning to shoot in northern California or Bay Area can save time & money by contacting Karil Daniels to coordinate most effective, least expensive shoot possible. Ten years experience w/ San Francisco independent film community. Contacts to quality freelance crew members, locations, equipment, services & supplies at best rates. Contact: Point of View Prods., 2477 Folsom St., San Francisco CA 94110; (415) 821-0435.

● *NEGATIVE MATCHING:* A & B rolls cut, scenes pulled for opticals etc. Color & b/w, reversal, negative stocks. Reliable service, reasonable rates. Call: (212) 786-6278, NY.

● *GOT A RIGHTS PROBLEM?* Want to use recording, film footage, obtain music license, get rights to literary work or photo? Barbara Zimmerman's service provides solutions to these problems & more. Special free initial consultation for readers who mention they saw this ad in *The Independent.* Contact: Barbara Zimmerman, 145 West 86 St., NY NY 10024; (212) 580-0615.

● *OMNI PROPS:* Specializing in design & construction of strange, unusual props and set pieces for film, video, photography. Contact: Richard Sands, 179 Grand St., Brooklyn NY 11211; (212) 387-3744.

● *PENNY WARD/VIDEO:* Rentals—Sony DXC-1800 camera, Beta 1 Portapak, mic & monitor w/operator: $150/day; same w/VO-4800 deck: $175/day. Transfers—½" Beta to ¾": $10/hr. Viewing—½" Beta & ¾": $5/hr. Editor: $10/hr. Call: (212) 228-1427, NY.

● *TRANSCRIPTS* of "Independent Documentary: The Implications of Diversity," April conference sponsored by Corporation for Public Broadcasting & American Film Institute (see *Independent,* June 1983) now available, $5 copy. Send check or money order to: Documentary Conference Transcript, Office of Corporate Communications, CPB, 1111 Sixteenth St. NW, Washington DC 20036.

● *PENNY WARD/VIDEO:* Documentation of dance, theatre workshops & performances. Collaboration & consultation; ex-dancer sympathetic to dancers' needs. Video for dance research projects. Video resumes of choreography for grant applications. Contact: Penny Ward, (212) 228-1427, NY.

In & Out of Production

● *BRONX PRIDE, BRONX PREJUDICE*—in production. 30-min. video doc will show alternative viewpoints to stereotyped image of South Bronx. Will include interviews w/elected officials, celebrities, community leaders, workers & residents. Written & directed by Gary Beck, produced by Sidewalks of NY Prods. Contact: Nancy Guarino, Sidewalks, PO Box 968, Old Chelsea Sta., NY NY 10113; (212) 675-7240.

● *IDEAS IN MOTION,* San Francisco-based video doc company, has documented Soviet tour of ROVA Saxophone Quartet from Berkeley. Jazz group, which has large Soviet following, performed in Moscow, Leningrad, Riga & Romania. Part of Jazz Celebration '83 coordinated by Friendship Ambassadors of NY, ROVA tour afforded unique opportunity to film Russian musical scene. Contact: Mike Nolan, (415) 861-5126.

● *CHINA BY RAIL*—in production. Takes viewers on 7000-mile, 90-minute rail trip through China focusing on intimate stories of people & events. Produced by World Pacific Pictures w/5-person crew headed by Jorgen Leth, project has been approved by Chinese govt., enabling company to gain access to special locations & cultural enclaves rarely seen by West. Project supported by Peking TV, Chinese National Railway Foreign Services Corp. & major funding by grant from Burlington Northern Inc. Contact: David McEvoy, World Pacific Pictures, 3105 SW First Ave., Portland OR 97201; (503) 241-5030.

● *TRAIL OF THE SPHINX*-done. Music video by Mike Mannetta featuring exotic Middle Eastern dance fantasy created & performed by Anahid Sofian. Accompanied by ancient-inspired synthesizers & sound effects of electronic/percussion music of Port Said. Contact: Media Mannetta Prods., PO Box 1167, Long Island City NY 11101; (212) 786-5001.

● *THE TWO WORLDS OF ANGELITA/Los Dos Mundos de Angelita*—done. Dramatic story about Puerto Rican life & migration experience. Opens at Carnegie Hall Cinema Oct. 28, 1983. In Spanish w/English subtitles. Produced & directed by Jane Morrison, starring Marien Perez Riera, Rosalba Rolon, Angel Domenech & Delia Esther Quinones. Contact: First Run Features, 144 Bleecker St., NY NY 10012; (212) 673-6881.

● *A FIGHTING CHANCE*— done. Personal stories of women who used wits & quick action to defend themselves against attack. Focus on myths

& facts about assault, resources for medical aid, counseling & self-defense classes. Promotes image of women as survivors. Broadcast Sept. 9 on KQED, San Francisco. Contact: W. Blair Communications, 1970 Harrison St., San Francisco CA 94103; (415) 621-4649.

● *THE SECRET AGENT*—done. Comprehensive look at extraordinary history of world's most toxic man-made chemical, dioxin. Examines issues of Viet Nam herbicide program, chemical warfare & growing environmental pollution by tracing historical development of Agent Orange & experience of Viet Nam veterans. Over 3 years in making; 1 hour; 16mm; color. Co-production of Green Mountain Post Films & Human Arts Assn. Music by Country Joe McDonald; narrated by *Barney Miller* star Max Gail. Contact: GMP Films, PO Box 229, Turners Falls MA 01376; (413) 863-4754/8248.

● *I'D RATHER BE A COWBOY*—done. Beautiful doc tells story of cattle drive in southeastern Oregon high desert country. On drive, women & men ranchers & buckaroos tell about struggle to maintain lifestyle they love, as moves by large corporations to buy out ranches, rising costs, traffic threaten small ranching culture in US. Produced & directed by Sharon Genasci, Rainbow Video & Film Prods. 29 min.; ¾ "; color. Contact: S. Genasci, 980 East 19 St., Eugene OR 97403.

● *FAIR BOUND*—done. Shot at 63rd annual Durham CT Fair, focuses on theme that recognition of nature's yearly cycle links people to land. Stresses fair's human interest aspect; close-up shots of major events bring viewer right into arena. Since fair's inception in 1917 many families competing for prizes in agricultural and livestock categories have passed tradition down through generations. Produced by Sasha Alpert; 23-min. videotape now available for viewing. Winner 1st prize: Documentaries/Northeast Region in AFI/Sony Corp. 3rd annual Video Festival student competition. Contact: S. Alpert, 174 West 107 St. #1E, NY NY 10025.

● *WATER & THE DREAM OF THE ENGINEERS*—done. Explores conflict between engineers & environmentalists regarding America's water use from historical, economic and cultural perspective. Includes interview w/ Abel Wolman, last surviving member of American Waterworks Assn.; discussion of diverting water from rural communities to urban areas, as in Owens Valley/Los Angeles 'water wars'; footage of subterranean waterworks of NYC that bring clean water to millions of city dwellers every day. Produced by Richard Broadman & funded by National Endowment for Humanities, *Water* is first in "Changing American City" series. Broadman's next film will be *Parks & the People,* a social history of urban parks of F.L. Olmsted, Joseph Lee & Robert Moses. Contact: R. Broadman, Cine Research Assocs., 1126 Boylston St., Boston MA 02215; (617) 442-9756.

● *VOYAGE OF DREAMS*—done. Documentary about Haitian boat people raises new questions about claims of improvement of political & economic conditions in Western hemisphere's poorest country & wisdom of US foreign policy towards Haiti since Reagan. Tells boat people's story of why they are fleeing homeland, their perilous voyage to Florida & experience w/American justice. Interviews w/men, women & children, exclusive footage of Haiti, computer graphic illlustrations, authentic Haitian music & narrated historical flashbacks bring Haitian sensibility to viewing audience. Produced & directed by Collis Davis in assocation w/Haitian journalist Raymond Cajuste & WNET/TV Lab, 30-min. color videotape will premiere on WNET/13 Sun. Oct. 9, 1983, 11 pm. Narrated by Ossie Davis, Raymond Cajuste; graphics by Nemo; musical score composed & arranged by Alix Pasal. Contact: Voyage of Dreams, 35 Crown St. #4F, Brooklyn NY 11225; (212) 783-0027/864-7498.

● *COOPERATION ACROSS BOUNDARIES: The Acid Rain Dilemma*—in production. 30-min. doc will look at acid rain as case in point for environmental policy-making that is regional, national & even international in scope; taking into account concerns of citizens, govts. & industry. Explores effect of acid rain on US/Canadian relations & interregional relations w/in US; legal difficulties of dealing w/environmental problem that crosses jurisdictional lines; attempts to come to grips w/conflicts between safeguarding environment & protecting economy. Subject to completion funding, projected release Dec. 1983. Contact: David Smith, Ann Carol Grossman, Fuad Chowdhury, Umbrella Films, 60 Blake Rd., Brookline MA; (617) 277-6639.

Impossible low prices

USED 16 MM MOVIE DEPARTMENT

BOLEX CAMERAS

H-16 body w/25mm & 50mm lenses and Stevens Motor drive, G $129.95
H-16 w/25mm, W.A. and Tele Lens $199.95
Bolex Rex V 400' outfit motor, Vario. Switar case $3495.00

ACCESSORIES

Meter f/H Reflex, Ex $49.95
Rex-O-Faders 16mm & 8mm, Ex + $69.95
Volt. Reg. f/MCE-17 VG $59.95
Electric Pistol Grip f/EL, Demo $99.95
Remote Control Cord w/Switch .. $29.95
Filter Holder Set New $24.95
Rewinds f/16mm cameras, New .. $12.95
Trigger Handle, round base $49.50
Trigger Handle, flat base $89.75
Trigger Handle, electric $119.95
MST Sound Motor, VG $324.95
Non Sync. power pack f/MST, VG $94.95
Compendium A f/Bolex, VG ... $149.95
Bolex Rackover $79.95
Sure Fire Grip $26.95
"D" grip $29.95
Bolex Stripper-1.M $195.00

BELL & HOWELL CAMERAS

70 DR body, VG $269.95
B&H 4 lens Turret Model, 16mm w/400 ft. mag, rackover, action finder, VG $1095.95

B&H 70 DL Turret - Great for parts!! As Is $49.95
B&H 70 DR body, VG $267.95
B&H 70 HR body, VG $398.95
B&H 16mm Magazine body, VG . $49.95
B&H 240T 16mm, 3 lens Turret, Ex $197.95

ACCESSORIES

B&H 400 foot mag, VG $175.00
B&H Filmo/Motors from $125.00
B&H finder objectives assorted, New, Ea. $19.95

CINE LENSES: VARIOUS MTS.

Pan Cinor 17-70mm f2.4 Arri VG $119.95
Pan Cinor 17-85mm f2 Arri, VG $294.95
Pan Cinor 25-100mm f3.4 Arri, VG $275.00
Angenieux 12mm-120mm f2.2 "C" $1499.95
Canon 25-100mm f1.8 "C" Ex.. $394.95
Kinoptic Apochromat 50mm F2 "C", Mint $99.95
Pan Cinor compact 17-85mm f3.8 "C", VG $299.99
Schneider Variogon 16-80mm f2 "C", VG $299.99
Variogon 16-80mm f2 "C" Ex .. $398.99
Vario Switar 18-86mm f2.5 "C" VG $299.95
Miltar 152mm f3.5 "Eyemo" G .. $49.95
Anamorphic Lens f/16mm, VG .. $49.95

MISC 16MM

Arri 16S w/AC Motor, Vg $1774.95
Arri 16SB-GS w/AC motor, Like New $3750.00
Auricon 200 Optical Snd Camera w/power supply and amplifier, VG $794.50
Beaulieu 16mm body, VG $399.95
CP-16A Crysta-Sound Magna-Sync, 400' mag. 12-120mm Angenieux ... $3495.00
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Publications

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● *NETWORKING: THE FIRST REPORT* by Jessica Lipnack & Jeffrey Stamps is compilation of info on alternative groups here & abroad. 1526 listings w/complete contact info in 48 states, 6 Canadian provinces & 18 countries. Incredibly cross-indexed. 7 topics including Health, Communities & Coops, Ecology & Energy, Politics &



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● *WOMEN ON FILM: THE CRITICAL EYE* by Marsha McCreadie surveys work of women film critics past & present, their prejudices & how past experience has influenced them. Provocative thesis on why women have been accepted as film critics & why they are particularly suited to medium. $22.95 from: Praeger Special Studies, Praeger Scientific, 521 Fifth Ave., NY NY 10175.

● *THE VIDEO MONITOR:* Directory of West Coast communications industry contains listings of ad agencies, audio, TV program distributors, home video, equipment manufacturers & rentals, guilds & unions, organizations, periodicals, postproduction, producers, cable svcs., TV stations, much more. Computer updated, published semiannually May & Nov. $11.50 from: The Video Monitor, 6331 Hollywood Blvd., Ste. 603, Hollywood CA 90028; (213) 464-2111.

● *FAIRS & FESTIVALS OF THE NORTHEAST:* 125 arts & crafts festivals w/complete sponsor contact info for artists. Summer update available. Small fee. Contact: Arts Extension Svc., Div. of Continuing Education, Univ. of Massachusetts, Amherst MA 01003; (413) 545-2360.

Trims ● Glitches

● *ERRATUM:* In/Out of Production (*Independent,* July/Aug. 1983) erroneously reported that Susan Stolz had completed her film *Big Red.* The film is still in production.

● *JOURNEY ACROSS THREE CONTINENTS: 20 Years of Cinema from Africa & the Black Diaspora* presented by Third World Newsreel in cooperation w/ Metropolitan Museum of Art & American Museum of Natural History. Beginning Sun. Oct. 30 at 1 pm at the Met & continuing through Jan. 18, 1984 at various locations, festival presents American audiences w/rare opportunity to view outstanding body of African cinematic work from past 20 yrs., focusing on filmmakers from West Africa. Includes works by Gaston J.M. Kabore, Souleman Cisse, Ousmane Sembene, Haile Gerima & William Greaves. Screenings free w/museum admission. Additional screenings at Ausar Auset Society of Brooklyn, $4. Complete schedule of films, screening times & locations available. Contact: Pearl Bowser/Renee Tajima, (212) 243-2310, NY.

● *TWO-DAY REPRISE* of AFI/Sony Corp.'s Third National Video Festival will be presented Oct. 22-23 at Kennedy Center, Washington DC. Premiere screenings of works from Britain's CH-4, Bob Drew, Edin Velez, Bill Viola, Robert Ashley, Meredith Monk, Robert Wilson will be presented as well as winning tapes from annual student video competition & retrospectives of outstanding TV programs. First presented Sept. 22-25 at AFI's LA campus. Registration material available from: AFI Television & Video Svcs. Program, (213) 856-7787, CA.

● *ANNENBERG/CPB PROJECT FUNDS TWO PROPOSALS: Economics U$A,* proposed by Educational Film Center, Annandale VA—28 ½-hr. programs to serve as college credit intro course in principles of economics; *USA,* proposed by University of N Carolina/Wilmington & S Carolina ETV Network—13-lesson telecourse in US history since Civil War. Each program will receive maximum of $400,000 for pilot production & production of text & ancillary materials.

● *CONGRATULATIONS* to *AIVF* members chosen to receiving funding in last round of CPB Unsolicited Proposal category. Selected to receive full production funding was Steven Okazaki of Berkeley CA for *Unfinished Business.* Receiving completion funds: James Heddle of Venice CA for *Strategic Trust: The Making of a Nuclear-Free Palau,* Peter Adair of San Francisco for *A Change of Heart* & Charles Drucker of San Francisco who is finishing *When the Waters Rise* w/co-producer Jeffrey Chester. Other projects chosen for funding: *My Mother Married Wilbur Stump* by Skip Sweeney (SF); *Harold Clurman: A Life of Theater,* a co-production of Eugene O'Neill Theater Center (NYC) & WQED (Pittsburgh); *Eyes on the Prize* by Blackside Inc. & WNET/TV Lab (NYC); *The Soul of Our Culture* by Media Forum Inc. & KCET (LA); *Nine Nations of North America* by Steven Robbins (MA). CPB Program fund has allocated $6 million for unsolicited proposals in FY 1984. Next proposal deadline: Dec. 16, 1983. ■

Coming Attractions

- *Lizzie Borden's* Born in Flames, *by Jan Oxenberg & Lucy Winer*
- *Endless Waiting for LPTV*
- *Passages at the Experimental TV Center in Owego NY*
- *Handling the Tough Interview Subject, by Susan Linfield*

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THE
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Feminist revolutionaries swing into action in Lizzie Borden's new Film "Born in Flames." Photos courtesy of filmmaker; photographic effect by John Bright. See article p. 16.

LETTERS

Still Building

Dear *Independent:*

I am writing to thank you for your contribution "A Decade of Building an Alternative Movement " (September, 1983). I've been seeking such information for quite some time.

My interest in the subject comes from being a co-founder of Communications with El Salvador (Commu-Sal). We are the contemporaries of the movement outlined in the article, only it is the war in El Salvador and Central America that has brought us together. The ways in which this current period of progressive filmmaking has developed has a lot to do with our predecessor; the article showed just how much. Perhaps the biggest difference, though, is that Newsreel was not connected with a film collective of the NLF (National Liberation Front of Vietnam) or progressive filmmakers internationally. We, as an international organization collaborate very closely with the ICS (Salvadoran Film Institute) and Incine Nicaraguan Film Institute as a gesture of solidarity. I think this avoids the internal conflicts and splits that your article described, although this thing is too young to tell.

Kevin Pina, California

Another Crystal Heard From

Dear *Independent:*

I recently read David Leitner's article in the July/August issue "Of Synch-Sound Doctors and Peace of Mind Meters" and was surprised that there was no mention of Super 8 Sound.

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MEDIA CLIPS

USIA's Truth, DBS Debut, St. Paul Cable, LPTV

DEBRA GOLDMAN

What is the difference between a "point of view" and "propaganda"? None, answers the United States Information Agency, when the point of view in question comes into conflict with official government policy. This is the logic behind USIA's denial this year of a "Certificate of International Educational Character" to a number of films—including Nick Broomfield and Joan Churchill's *Soldier Girls,* and Susanna Styron and Pam Jones' *In Our Own Backyard*—said to promote "special points of view." As Howard Rosenberg reported in the July-August issue of *American Film,* the certificate is no meaningless bureaucratic stamp, but determines whether an educational film is eligible for exemption from export duties. Non-exempt films cost more to send over the border, and consequently are more difficult to market. By refusing to award certificates to films that might be "misinterpreted by audiences lacking adequate American points of reference," USIA is able to exert a subtle but significant influence on which American films get screened abroad.

Independents are not the only filmmakers victimized by USIA, which has been quietly administering this watchdog program for over 20 years. The 1979 ABC News documentary *The Killing Ground* was also deemed lacking in character. Yet because the hit list concentrates on films touching on controversial social and political issues, independents are the most likely to be affected.

To determine the accuracy and objectivity of a given film, USIA reviewers often rely on outside experts—many of whom work for government institutions scrutinized in the films themselves. It was the US military that decided that Broomfield and Churchill's documentary of a women's platoon in basic training was distorted. *In Our Own Backyards,* an examination of uranium-mining practices, was nixed by the Department of Energy. *The Killing Ground,* an account of toxic waste disposal in the United States, was buried by the Environmental Protection Agency.

Just as Rosenberg's account of the USIA certificate program came to light, the agency created a stir by announcing formation of a voluntary committee of entertainment industry bigwigs to help deliver America's message abroad. Under the leadership of Sol Jaffe, chairman emeritus of Columbia Pictures, a mixed group of Hollywood boardroom heavyweights and High Culture icons will be working with Al Snyder, USIA's Director of TV and Film Services, to make available to US embassies what the press release called "the best of American films and television."

Initially, the committee will exercise its collective clout to acquire film and television properties requested by foreign service officials for private, non-commercial showings on embassy grounds. "Our objective," explains Richard Levy, a strait-laced special assistant to Snyder in the Film and TV office, "is to present a true picture of America to foreign audiences. We will be taking our orders from the front. They [the embassy staffs] are on the front line. The Jaffe committee will be helping us to locate the materials they need to do the job out there." USIA enthusiasm for the partnership seems well-founded; the Jaffe committee represents the closest cooperative effort between Hollywood and the government since World War II. With an actor in the White House, is it altogether surprising that exmoguls are now joining the foreign service?

The irony that one USIA section is financially penalizing independent filmmakers for expressing a "point of view," while another is supplying progamming that blatantly serves government interests under the guise of "truth" and "objectivity," will not be lost on producers denied certificates. Several frustrated filmmakers are considering court action against USIA on First Amendment grounds; if they pursue it, the suit will be the first legal challenge to the program in its history.

A Niche of Our Own in St. Paul?

The blush of enthusiasm with which independents greeted the cable gold rush of the mid-seventies has long since faded into disappointment and resignation. Access and narrowcasting—cornerstones of indie participation in the wired nation—are either under attack or suspicion. But even at this late date, independents might take comfort from the fact that the final hand in the cable game has not yet been played. Most of America's cities are still to be wired, and the right combination of "enlightened" operators and shrewd city negotiators might yet create a few urban oases for independent producers.

One recent hopeful sign is the cable contract signed last August between Continental Cable and St. Paul, Minnesota. The franchise (awarded only after St. Paul's mayor vetoed the city council's original choice) received national attention due to a unique partnership struck between Continental Cable and KSJN, the local public radio station, which will administer the system's local origination channels. Less publicized is a separate contract provision calling for creation of a locally originated pay "culture channel," to be programmed by Film in the Cities and KTCA, the Twin Cities PTV station. The proposed channel has potential both as an outlet for Minnesota indies and as a model for other urban cable-independent alliances.

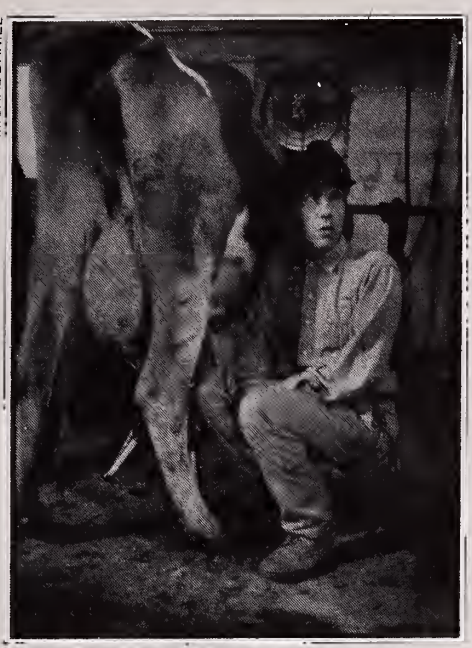
Over a year ago, Rick Weise at Film in the Cities and Peter Bradley, former veep for planning at KTCA, had separate discussions with all potential franchisees in St. Paul. Both agreed that, from the start, Continental had been the only one seriously interested in sharing resources with established local media organizations. In the final agreement, Continental promised $50,000 to Film in the Cities, as well as funds for KTCA toward the programming service, to be offered to area residents for a yet-to-be-determined fee—"something," Bradley suggests, "in the area of five dollars a month."

At this point the channel is little more than an idea, but programming of independent work is definitely part of the "plan." "Initially," Weise conjectures, "we might take films from our already established exhibition program. Another possibility we discussed was creating programming with performance artists in the city, producing both live shows and tapes." The most exciting aspect is the potential to produce original programming, using



ADRIENNE WEISS

MICHAL DANIEL



Finders Keepers, directed by Mikhail Bogin was produced by Film in the Cities and is only one example of the creative talent available in the Minneapolis area which might contribute to cable.

the resources of local writers, film- and videomakers.

While KTCA gets mixed reviews from local indies, Film in the Cities has already been involved in promoting local production. Two years ago it received a grant from the Northwest Area Foundation earmarked for producing films by Minnesota screenwriters. ("There are three major writers' workshops in the city," Weise points out.) The first project was *Finders Keepers,* honored at the 1983 American Film Festival. This year's film, currently in post-production, is *Harold of Orange,* from a script by Native American writer Gerald Visenor. These films represent only a fraction of the creative resources available in the area. Weise acknowledged that the local venture alone would not generate enough income to support much original programming, but added: "If the programming could be sold to other systems in other places, that might create funds for independent production. Minneapolis/St. Paul is ripe for something like this."

These hopeful conjectures are still far from realization. The provisions for the St. Paul pay channel exist on paper—but then so does the promise to wire the South Bronx. Weise had not spoken to anyone at Continental since the contract was awarded. KTCA recently changed administrations, and, according to Bradley, the new management might not be as receptive as the old one. (Once head of the Film, Television and Literature section of the New York State Council on the Arts and now a private Minnesota citizen, Bradley is still investigating the possibilities of such a channel on his own.) Construction on the St. Paul system is not even scheduled to start until next spring, and a law suit brought by a vetoed franchisee, Nor-West, might delay it even further. Still, the St. Paul franchise looks like an imaginative effort to bring local mediamakers into cable programming.

Birdseye TV DBS & Indies?

A few years ago, a group of people gathered at *AIVF* to discuss the potentials of satellite technology, including the possibility that independents might acquire a few transponders to call their own. Among them was Rick Blume, then working as VJ at New York's Peppermint Lounge. Today Blume is executive vice-president of United Satellite Communications, Inc., a direct broadcast satellite company that will beam the country's first DBS channels to parts of the Northeast and Midwest beginning this month.

Blume's odyssey from rock club video jockey to corporate executive illustrates the pleasures and perils of playing the telecommunications game by the Big Boy's rules. He and co-worker Cliff Friedland began with an idea: a music video network programmed with the kinds of clips they played at the club. A number of events intervened between their original inspiration and the USC Direct Broadcast Satellite service now carried on the Canadian Ku-band satellite, the Anik-C. One was MTV, which pre-empted Blume and Friedland (aka the Pop Boys) with a white bread version of their concept. Another was Francesco Galesi, an entrepreneur they found in the pages of *Venture* magazine, who helped secure the necessary transponders. Yet another was $45 million from Prudential Insurance. The result is a service more closely resembling the sports-news-feature films offerings already made familiar by cable programmers than the hip "alternative" network the Pop Boys first imagined.

Of the new system's five channels, available within a triangular footprint bound by Chicago, Philadelphia and Boston, one remains under the programming direction of Blume and Friedland. However, in a telephone conversation in September, Blume was unable to give any details of his plans because "we are in the middle of negotiating a refinancing arrangement" to the tune of $50 million. (What *is* a nice boy from the Peppermint Lounge doing in a place like this?)

In deliberately vague language, Blume described the channel as a "potpourri. We'll probably do some music programming along with other things." He added, "I really respect *AIVF* and would be interested in discussing my programming plans with independents when the time comes, but I can't be more specific right now." It may be that indies will have a friend in the DBS business. Let's hope that Blume's sentiment survives the pressures of high finance.

LPTVers Pressure Congress To Prod Laggard FCC

Low power TV, heretofore a no power issue with the Federal Communications Commission, is finally resorting to body-building Capitol Hill-style. Fed up with delays, LPTV groups have formed a Coalition for Low Power Television in DC. While the coalition has had some success coordinating Congres-

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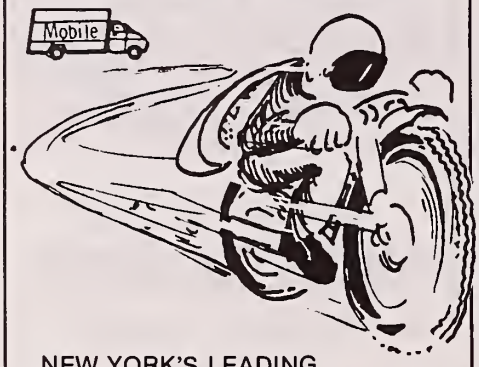
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sional lobbying by low power applicants, and telecommunications and public interest groups, low power service itself is as yet substantially unrealized. After several years of FCC review, fewer than 400 grants to construct stations have been issued, and only 21 LPTV stations are in operation.

The crux is that nearly 12,000 applications await FCC processing. The tremendous interest in low power indicated by this figure makes the backlog more intolerable. Applicants who have already waited years under the current timetable will, in most cases, continue to wait for years to come.

So far, the FCC has responded with a computer to establish lotteries for the hundreds of overlapping applications. While this "databasing" progresses, construction permits are being approved at a rate of 20 per month. Even if the new computer works as planned, grants will materialize at a rate of 25 to 30 per month—hardly a significant increase over the old muddling-through technique. It also remains unclear when the FCC will get around to suburban and urban applications; at present, only rural (Tier I) applications are under review. This means that low power service is being denied where it could provide the most jobs, as well as significant viewing alternatives.

One typical applicant, Marvin Conrad of Bayfield, CO, seeks a license in a rural area now served solely by a New Mexico station 51 miles away. "The only local programming they do in our area is to cover the Fourth of July parade every year," he says. Yet because his low power station will be technically "suburban" (*i.e.*, less than 55 miles from a major market), his application must sit until the FCC gets around to Tier II.

Financial realities dictate another urgent reason for speeding LPTV grants. Many groups and individuals cannot afford to string along the requisite lawyers and consultants for several years. Applicant Andy Peters of Kansas City sees in the sluggish pace discrimination against those low power was especially meant to serve: minority and educational interests, community organizations and smaller TV entrepreneurs. "[FCC Chairman Mark] Fowler's timetable means that a significant number of minority applicants and many others are squeezed out of the picture."

Another group anxious for more low power stations are the managers and owners of the 21 existing stations, and those with permits to build. They need other stations with which to share costs, talk shop, and, as station manager Phil Vega says, "get to a point where we know which programming sales people are for real."

Until the recent national lobbying effort, the FCC's laggard rate provoked little adverse Congressional comment. Now, with many applicants meeting with their senators and representatives, the FCC is responding to a potential Congressional tongue-lashing or investigation by promising, in the worlds of Low Power Bureau Chief Kriesman, "significant action on low power television within the next two months."

Ideally, enlightened Congresspersons can push the relevant committee chairs (Senator Barry Goldwater of Arizona and Representative Tim Wirth of Colorado) to expedite low power processing and finally lift the industry off the ground.

—John Austin ■

John Austin worked until recently with the Coalition for Low Power Television in Washington DC.

WEST INDIES

California Funding Org Slashed

FENTON JOHNSON

"West Indies" is an occasional column devoted to news & issues from the West Coast. Send your press releases & suggestions to Fenton Johnson, Film Arts Foundation, 346 Ninth St., SF CA 94103, (415) 552-8760.

Two years into Reaganomics, in the state that gave us the tax revolt, the plot sounds familiar: a governor is elected promising to slash government spending. The blood and fur settle from the first budget raids, and independents find themselves left wandering in the desert, holding less than the bones of their agency's carcass.

At first glance, the demise of California's Public Broadcasting Commission (CPBC) fits the scenario with dreary familiarity; only the speed of the plot varies with the norm. Early in 1983, newly elected Governor George Deukmejian indicated that the CPBC budget would be cut, possibly by as much as 20 per cent. On July 21, he announced total defunding, trimming the CPBC budget from $2.5 million in fiscal 1983 to a $327,000 phase-out grant in fiscal 1984. Although the largest portion of the CPBC's budget flowed to California public radio and smaller TV stations, a program administered jointly by the agency and the California Council for the Humanities (CCH)

channeled $75,000 to $150,000 to independent producers.

Established in 1976 to encourage humanities-oriented media projects, this CCH/CPBC Joint Fund paid out around $500,000 to independent projects during its seven-year history. "That's not a lot of money, but it was about the only money in town," said Bruce Sievers, past director of the CCH. Calling the Joint Fund "a kind of catalyst that people gravitated to," he noted its symbolic importance: "California was one of the few states to have a government entity (the CPBC) designated specifically to fund film and electronic media. Eliminating it is a statement that this is not an area of important public purpose." But even as a symbolic gesture, $75,000 for all California indies is pretty slim pickings.

So far, plot runs smoothly. Program administrators are wringing their hands, and the sad-but-too-common tale ends with indies bemoaning another lost battle. So one would expect, but among California independents the mourning is far from unanimous. Joanne Kelly, co-director of the alternative media arts center Video Free America, noted that nearly all CPBC funds were sent to stations. Individual grants were restricted to those indies who could line up a sponsoring organization or PBS station.

Kelly was careful to direct her criticism not at the CCH (whose operations she generally praised) but at the CPBC, which she called "a bureaucratic quagmire." "Basically they funded one program a year, with lots of strings attached," she said. "The effect (of the strings) was to produce boring educational programs with lots of talking heads in gray flannel suits, instead of encouraging creative independent programming."

But the indies are not alone in their unhappiness with CPBC. Elena Featherston, special assistant to the president of San Francisco's KQED, as a representative of a larger station untouched by CPBC's demise, was discreet in her comments, but noted that "it's safe to say that CPBC was not functioning smoothly. There were problems from both the stations' and the independent producers' points of view."

CPBC Director Joel Kugelmass concedes that the Joint Fund "did not attract the level of attention we thought it would," but was steadfast in his defense of CPBC's administration and goals. He claims legal obstacles prevented CPBC from directly funding independent projects, and that the agency did what it could to simplify its funding procedures.

Kugelmass returned responsibility for the grim funding scene to the independents themselves. Pointing to the small turnout at CPBC hearings over the years, he criticized the indies for their inability to unify and their lack of involvement in government advocacy. In his espousal of indie advocacy, Kugelmass ends in much the same place as his most vocal critics. Envisioning possible benefits from the demise of CPBC, Kelly noted that the way is now clear for other more flexible and innovative agencies such as the California Arts Council to take up the slack. But she's quick to point out that that hope is possible only if those agencies are lobbied loud and hard by the independent community.

Featherston echoed Kelly's general intent. "As public broadcasters statewide sit down to formulate a response to the bluelining of CPBC, we may be surprised at the outcome of that creative energy. Our hope is that we can come up with a viable alternative to CPBC that might in the long run better serve everyone's needs." But Kugelmass is skeptical. "Let's hope they're right," he said, "but I'd be surprised if other organizations can fill the vacuum left by the loss of CPBC."

The fact that Kelly and Kugelmass both end by urging increased indie advocacy suggests a possible conclusion, not written into the familiar budget-cutting script, but very much in the tradition of the best Hollywood hokum. If abrupt termination of CPBC serves to jar the (typically) fractious and factionalised indie community into a semblance of unity, perhaps, with its death, CPBC will have achieved the greatest good of all. ■

Fenton Johnson is a freelance media writer and the media coordinator of the Film Arts Foundation, a service organization for West Coast film- and videomakers.



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BOOKS

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DAVID LEITNER

Anton Wilson's Cinema Workshop

American Society of Cinematographers Holding Corp., Hollywood CA, 1983.

Although technical handbooks abound these days, few manage to be concise, well-organized, up-to-date, and truly useful to the working professional. Almost any volume in the exemplary Focal Press or Screen Textbooks series, both originally published in London, should be snatched up on sight and whisked away to the personal bookshelf! Doubly scarce, oddly enough, are superb technical books written by Americans. To offset this deficit, *American Cinematographer* has compiled and republished in book form most of Anton Wilson's popular tech columns from the past dozen years.

On first inspection, *Cinema Workshop* invites comparison to Lenny Lipton's classic 1972 tome, *Independent Filmmaking*. The authors share an easygoing, conversational writing style that limns complicated detail in short friendly paragraphs. Both are popularists exceptionally sure-footed on rocky technical ground. While Lipton's book is an A-Z index to low-budget technique, Wilson's collection of columns can't be as coherent or comprehensive. Instead, *Cinema Workshop* targets fundamentals that many active cinematographers only grasp incompletely.

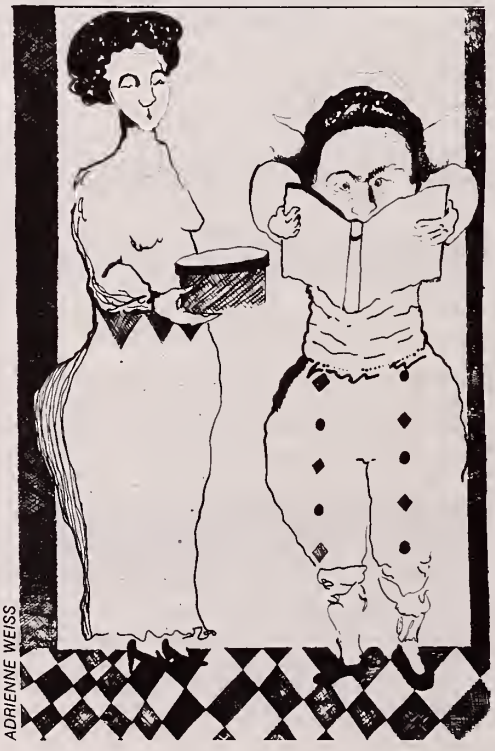
Each chapter—Film, Cameras, Formats, Lenses, Filters, Light, Sound, Batteries, Underwater, Video—is a miniature workshop in itself. Sound, for instance, begins with a brief primer on the basic physics of sound, magnetic recording and playback. In due course, frequency response data is compared for eardrum, recorder, tape, track (optical and magnetic) and projector. VU meters are distinguished from peak reading meters, with an enlightening digression on the "ballistics" of the indicator needle. Even the mysteries underlying high-frequency bias and noise reduction (dBX, Dolby) are laid bare—with particular mention of the application of dBX towards the vicissitudes of verite sound.

Another impressive chapter introduces the film technician to video. Cameras, lenses, recording, lighting and editing are glimpsed in brief but vivid descriptions. As in the foregoing first-rate chapters on film technology, Wilson shares not only his expertise but enthusiasm for the subject. He's rather successful at whetting an appetite for video.

One chapter alone merits the $8.95: the columns exploring the shrouded subject of batteries are outstanding. There's no better tutorial on the "personality" of the inscrutable NiCad cell than Wilson's, which thoroughly elucidates the murky topics of memory, charge rate and life expectancy.

It's obvious reading *Cinema Workshop* that Wilson brings first-hand experience to his writings. In fact, after several years in the early '70s as a technical representative for the Arriflex Company of America, he co-founded Anton/Bauer Inc., today a major innovator and supplier of film and video battery systems. In addition, his freelance credits on numerous film and video productions include director, producer and cinematographer, and he plays an active role in the New York section of the Society of Motion Picture and Television Engineers. Not many in the industry can boast as broad a background.

It's unfortunate, then, that *Cinema Workshop* is often tarnished as a reference work by a curious absence of editorial scrutiny. Most of the columns are reprinted in their original wordings, with out-of-date details intact. In a discussion of granularity, Wilson states, "Kodak does not publish a RMS granularity number for Eastman Color Negatives 7247-5242 (sic)." That datum has appeared on Kodak spec sheets since 1974. He continues, "From personal evaluation, the granularity of Eastman 7247-5247 would be in the neighborhood of 14-16." In fact, it is less than 5 (a tremendous difference). He concludes, "That is why ECO 7252 is still more satisfactory for 16mm production than Eastman Color Neg 7247." What is this misinformation doing in a book with a 1983 copyright?



ADRIENNE WEISS

There's more. A nearby paragraph states, "Granularity also increases with the density of the negative. It is therefore important to avoid over-exposure with a negative..." It is dangerously unclear in the context of the surrounding discussion that Wilson's remarks pertain *only to B&W negatives*. Both remarks are completely false with regard to the color negative favored by the vast majority of current day filmmakers, which is why this clearly inadvertent obfuscation should have been rewritten or stricken.

Is it true that laboratory costs for Super-16 usually run higher than 16mm, or that when compared to Super-16, "(including low-budget cinema verite!), a careful analysis of cost and quality will most likely suggest a 35mm production"? And why include an entire column on lost loops due to quick change magazines if 1)the offending camera, an Eclair, is not identified, and 2)the ensuing advice is irrelevant to Arri SR's and Aatons which form their loops in a different fashion and feature electronic inching anyway?

There are also many printing errors. Some are amusing typos, like the mislabeled Arri B1. Others are more irritating. Page 107 ends on the subject of "Lens Equivalents," while page 108 continues with a discussion of film tests. A topic heading seems to be missing, and possibly some text as well. On page 163, the legend for a bar chart illustrating fundamental and harmonic frequences of familiar sounds is reversed, and on page 167 two frequency response graphs are numbered incorrectly in the text. Also, one of these graphs shows a low-end cut-off of 40Hz, while the copy underneath indicates 20 Hz. The text to the side affirms 40 Hz. I had to glance back-and-forth several times to unravel this.

What's ultimately frustrating about this book is that there's nothing wrong a good proofing and pruning wouldn't set straight. *Cinema Workshop* is so rich in practical insight and know-how—there's even a smattering of tech history—that it ought to deserve a space on the personal bookshelf alongside the best. Let's hope *American Cinematographer's* next effort, a manual on electronic cinematography by Tech Seminar's irrepressible Harry Mathias, fares better. —*David Leitner*

Cable Community Programming in Canada

Public Access Cable: Dream and Reality by Francis Spiller, Rogers Cablesystems, Toronto, 1982.

Finally, after four years of hassles, cable television is coming to New York's outer boroughs and provisions for community programming are part of the deal. What it will look like, how it will be controlled and whether

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it will be a little more than PR for the powerful or a voice for the voiceless depends in great part on the administrative structures developed to guide it. This is why Frank Spiller's study, *Cable Community Programmming in Canada* is so timely.

In Canada a vast amount of local programming can be seen by the 56 percent of the population who now subscribe to cable TV. Most of it is made by, or under the guidance of, cable company staffers, though volunteers participate in both the selection of the subject matter and the execution of production chores. And precisely because it is dominated by cable company staffers rather than independent groups of citizens, Spiller suggests, little of it now resembles the challenging, exceptional, politically important programming many expected. Hopes were raised by the Canadian government's regulatory policies which influenced owners of cable TV to devote up to 10 percent of revenue to community coverage for the past dozen years.

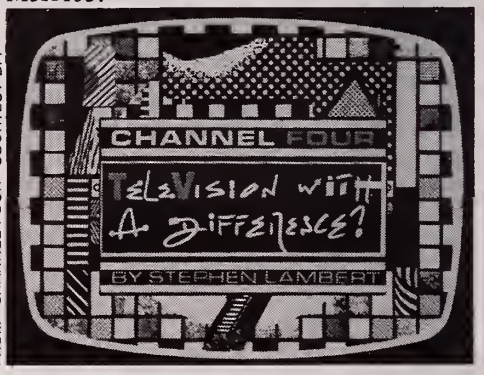
Canada's policy was initiated in the late 1960s when "citizen participation" was a popular slogan and when the National Film Board's "Challenge for Change" program served as a catalyst for departments of government (Health, Welfare, Housing, etc.) and the people whose lives they affected. At that time, Spiller was Director of English Programming at the Film Board. Later, an advisor to the CRTC (Canada's equivalent to the FCC) he helped shape regulatory policy that spawned citizen-generated programming on hundreds of cable systems across the country. He is now an independent consultant. Although this report was commissioned by Rogers Cablesystems, Canada's leading cable conglomerate, it seems free of industry bias. By inference, it suggests that we may be disappointed in "public access" not only in New York City but in many other big city franchise areas where company dominated "community programming" concepts are replacing the free speech, citizen-controlled ideas that spawned public access in the US in the early 1970s.

A similar battle is being joined right now in Austin, Texas, where, for more than a decade, talented, energetic independents have made that town's cable access programming a model. Now that a newly renegotiated franchise calls for substantial contributions from the cable company, money that could, at long last, give Austin Community Television a chance to breathe easy and have cheese on their crackers, the city fathers seem likely to insist that they, in conjunction with the cable company, determine what will be seen and heard as well as how it will be produced, and by whom.

Unfortunately that is exactly the pattern of control the New York City franchise calls for. Everything is left up to the Borough Presidents who, in consort with the cable companies, will be calling the tune. So, in exchange for getting some free community studios, production facilities and training (things almost every other system in the country with a substantial public access activity has been providing for years) we may well be losing the right to say and do almost anything we like on *our* channels.

Although the cards seem stacked against survival of true public access in New York, there's a lot of people who won't let it die without a fight. Meanwhile, across the country increasingly assertive cable operators continue to encroach on the electronic public space—and the public needs to muster all the facts and experiences it can to preserve authentically open channels of communications. Spiller's scholarly, sober chronicle of the rise and fall of a dream will be a tremendously helpful document to those who must clarify the issues. —*George Stoney*

This report is available from Mr. Kevin Shea, Rogers Cablesystems, Commercial Union Tower, Site 2602, Toronto Dominion Centre, Box 249, Toronto, Ontario, Canada, M5K 1J5.



FROM "CHANNEL FOUR" COURTESY BFI

Channel Four: Television with a Difference?

by Stephen Lambert, British Film Institute (Garden House Press), London, 1982.

In its short history American public broadcasting has failed to find a way to foster a truly broad spectrum of opinion on the airwaves, although the US has more operational visual channels of comunication than any other place in the world. In contrast, the British, ever slow but well-intentioned, have decided after more than a dozen years of debate to devote a channel to a novel mixture of programming which addresses concerns about free speech and access of independents, and rejects the safety-first principles endemic to publicly financed broadcasting. Since its inauguration last November, Channel Four has attracted a storm of press commentary: from favorable reviews of its film commissions, to a press "filth count" which totted up swear word totals, to gloomy business forecasts that predicted the new channel would not find its target audience in time to ward off fiscal disaster. The Channel depends on a complex financing arrangement which largely relies on advertising sold by another older British TV authority, as well as a substantial dose of tax monies.

How did the British develop the concept for this channel and what was the role of independents in formulating its outlook? In *Channel Four: Television with a Difference?,* a book recently issued in the US, Stephen Lambert offers a fascinating account of the

background to Channel Four. If only for the level of the English public debate over broadcasting monopoly and competition, general readers are bound to find it engrossing, but for indies it's a must. Planning for the Channel stretched over such a long period, rising and falling with the ebb and flow of Labor and Conservative governments, that the various commissions had ample opportunities to hear a broad range of social voices. Media "radicals" had an impact from the very start. For example, the Glasgow Media Study Group which conducted some highly controversial studies of the scope and biases of BBC news coverage contributed proposals, research and warm bodies to several committees. As a result, the very structure of the final Channel reflects an understanding of some of the inherent problems with "school of objectivity" broadcasting. To have such well-informed, non-status-quo types in on the planning stages is commendable but to see their suggestions incorporated in the final shape of the Channel is astonishing—especially since the legislation was passed under the Thatcher regime.

Lambert reveals that for the British, the Channel is important not only as a home for new programming for different (minority, special interest) audiences, but as a means of stimulating declining British film production. In other words, the Channel's commissioning policies are part of an arts policy to foster creativity. Aware of the sometimes stultifying impact of institutions, the British heeded the cry of independents for a chance to contribute to the Channel. In particular, the discussion of who should make programming was influenced by the experiences of a group of English documentary producers who left BBC or ITN (English commercial channel) to form their own company. Much to their surprise, once they abandoned their institutional affiliation they couldn't place their work on any channel. People who a short time before were staff producers quickly learned that a bureaucracy and entrenched powers have little desire to risk their collective necks on independent productions. (Sound familiar?)

By "independent" the British usually mean a producer coming out of a long-term network or organizational background. As for the other smaller artist-type independent, provision was made for productions in workshops —the cultural producing units scattered around the country which resemble our media arts centers in terms of artists, audience and outlook. These productions, commissioned for less money than the "major" works, will add a dash of the very bold to the Channel's programming. Interestingly, the Channel, which was quite savvy in settling its union deals well before broadcasting began, cut a special bargain to allow these workshop productions outside the union umbrella.

The commissioning process at the Channel is of great interest to indies. The Channel's programming policies were conceived of as a sort of publishing, thus it refers to its programmers as editors. These people—we know some

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of them from the Independent Feature Project's markets—scrutinize proposals, meet with producers and cook up program packaging ideas after they have commissioned individual projects. These editors can't precisely be thought of as executive producers because the producers work outside the shadow of the institution. However, since the Channel Four structure does not rely on peer panel selection of projects, the editors still have a major impact on what turns up on the airwaves. According to reports, the commissioning editors have been welcoming new ideas from new quarters, giving evidence of programming vision and a will for change.

On questions of broad social access, Channel policies are less outspoken than those on independent producers. While with its open proposal process, the Channel offers a relatively open structure, there is only occasional provision for a "voice of the community" which is not mediated through the hands of broadcast professionals (in other words, the access-type formats that do exist on the Channel are not equivalent to our cable public access).

Lambert's lucid account of these and many other tricky aspects of setting up a new public broadcast entity will convince even the most skeptical that the structure of an institution *does* matter. The Channel Four experiment is one we would do well to watch, especially as pressures develop for it to win a secure audience and placate the advertisers who in the long run are the financial underpinning of the venture.

Channel Four: Television with a Difference? is brought out by the British Film Institute, which publishes a lively series of slim volumes on film and television ranging from *Gays in the Cinema* to *Workers' TV in West Germany.* The books which are well worth the steep paperback prices are stocked in the US by Zoetrope, 80 East 11th St., NY NY 10003.

—Kathleen Hulser

Audio Craft

An Introduction to the Tools and Techniques of Audio Production by Randy Thom. National Federation of Community Broadcasters (1314 14th St. NW, Washington DC 20005, (202) 797-8911). 1982.

Audio Craft is a comprehensive handbook of basic sound production targeted to community radio producers. Author Randy Thom, who is now an audio engineer for commercial feature film, has made the text accessible to beginning sound technicians and "anyone seeking basic 'literacy' in the electronic medium of audio production." As such, it is a reference for student film- and videomakers and producers who wish to be familiar with the craft of the audio technician. Although very much in the standard textbook format, the manual is well-organized and a fairly interesting read, even for the technically naive layperson.

Basic theory of sound, electricity and the process of reproducing and/or amplifying audio signal is discussed, followed by a survey of the primary and secondary hardware integral to the job of sound technician and engineer. The discussion of secondary hardware, *i.e.,* compresssors, limiters, expanders, equalizers and noise reduction devices such as the dBX and Dolby systems will be of interest to the field producer/technician who knows a cardioid from a connector but may be unfamiliar with the sound studio and the processing of an audio signal after recording.

Part IV introduces the production of audio programs for the technician and the producer, and includes discussion of recording in the control room, mixing and editing as well as the planning of "documentary" style radio programs and remote transmission. The volume concludes with a glossary of audio terms and bibliography and an an appendix entitled "Setting Up a Production Course," a welcome guide for program coordinators of media access centers.

—Mary Guzzy ■

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AIVF FORUM

CPB Board Spat; "Fort Apache" Debated

Definitions of Independence

The September board meeting of the Corporation for Public Broadcasting crackled with unusual tension as its members discussed a conflict with the White House, disputes with independent producers and the propriety of advertising on the public airwaves.

For starters, the CPB board refused to seat Presidential appointee William Lee Hanley, Jr., a New York corporation executive. President Reagan appointed Hanley while the Senate, which must ordinarily confirm such appointments, was in recess. Recess appointments to most federal offices are conditionally effective until the Senate confirms them.

Following a closed session, the CPB Board resolved that the recess appointment did not apply to CPB since it is technically a private corporation, not a government agency. In response, a currently seated Reagan appointee declared the meeting illegal and moved to adjourn. The motion was defeated along party lines. PTV legislation says the President shall appoint Board members who are "eminent in such fields as education, cultural and civic affairs or the arts, including radio and television." Hanley chairs Hanley, Inc., a clay products and oil exploration firm, and headed the Reagan-Bush campaign in Connecticut.

Hanley is only one of several recent Reagan appointees. The terms of five Democrats on the board will expire in March, 1984, marking the departure of members who have been the most vocal in their support of independent production on PTV. At the same time, under PTV legislation passed in 1981, the board will shrink in March from its current 15 members to 10, with CPB President Edward Pfister becoming chair of the board. No more than six members appointed by the President may be of the same party.

This complicated shift in board composition could usher in a new and more difficult period for independents, a period marked by the increasing politicization of the CPB Board. At the September meeting one Reagan appointee, Richard Brookhiser (an editor of William Buckley's *National Review*), having read a transcript of last spring's documentary conference co-sponsored by the CPB and the American Film Institute, remarked that the independents at that conference appeared to be of a single "orthodoxy." With a rhetorical flourish, he let the board "guess which one."

PROGRAM FUND REPORT

Program Fund Director Ron Hull offered the board a thick year-end report on Program Fund activity (CPB's fiscal year ends September 30). Funding for FY '83 generally reflected the board's priorities of children's programming, public affairs and drama, with $2 million spent on the consortium series Wonderworks, $4.5 million on Frontline (of which $1.8 million is counted as "independent production"), $3.8 million on the new MacNeil/Lehrer Newshour, and $3 million on American Playhouse. An additional $4.5 million went to open solicitations, many of which were independent productions.

By CPB's reckoning, 43% of its '83 program funds went to independents. However, subtracting the $1.8 million for Frontline lowers the total to a less impressive 33%. Minority producers received about 20% of CPB's funds. The total Program Fund budget was about $20 million. Commitments for FY '84 reflect the same priorities, but increase the Open Solicitation pot to $6 million. While most of those funds are expected to go toward independent production, nearly $1 million is already earmarked for the Children's Television Workshop.

INDEPENDENCE AS A STATE OF MIND

The degree to which consortia monies are viewed as independent production funds depends on your definition of independent production. Until now, CPB had defined an independent as a producer "in complete control of the content and budget of the production." AIVF has defined independent production as work "created by persons who are not regularly employed by any corporation, network, institution or agency which determines either the form or content of the materials which he or she produces."

After polling the PTV and indie community, Hull formulated this new definition:

> A. The producer has no affiliation with a public or commercial broadcasting licensee which could exercise content or fiscal control over the project.
>
> B. The producer has control over the budget and content of the production, subject to oversight by CPB or its designee to satisfy the Corporation's mandate as stewards of federal funds, and to ensure that the production is consistent with the original proposal, and meets the system's journalistic, artistic, and technical standards.

And Hull complicated the straightforward nonaffiliation criterion in Part A with the following amplification:

> "We realize that many independent producers may work either full- or part-time for broadcast licensees as a means of supporting themselves but, to the extent that the employer exercises no control over the production being funded, we would exempt these relationships. We do not wish to see this definition preclude independents working through public television stations as long as it is their choice and they maintain the necessary control over the production."

Does this mean that a full-time PTV staffer can produce "independent work" while on the station payroll, a result that would clearly violate the Congressional definition that an independent is someone "not affiliated with any public telecommunications entity"?

Part B is vague. What are "the system's journalistic, artistic, and technical standards"? Questioned by a board member, Hull explained that he meant ordinary PBS standards. But

SUMMARY OF AIVF MINUTES

The AIVF and FIVF Boards of Directors met on September 8, 1983. A summary of the minutes follows. Full minutes are available on request.

ELECTION OF OFFICERS. The following officers were elected unanimously: Robert Richter, President; William Greaves, Vice President; Lillian Jimenez, Chair; Peter Kinoy, Secretary; Matt Clarke, Treasurer.

FORMATION OF COMMITTEES. The Board reconstituted the following committees:

Advocacy—to develop and pursue strategies to strengthen independent film and video through public funding and in the marketplace.

Development—to develop additional sources of financial support for AIVF and FIVF.

Membership—to increase awareness ot and membership in AIVF, especially among students.

Program board discussed possibility of instituting twice-yearly membership meetings and having the program committee meet at that time.

RECOMMENDATION. The Board unanimously approved the purchase of a computer for membership lists, festival information, distributors and word processing.

On the same evening CPB Program Fund Head Ron Hull met with the Board and members of the advocacy committee to discuss the definition of an "independent." See AIVF Forum above for details.

Board meetings, held bimonthly at 7:30 pm at AIVF (625 Broadway) are open to all. Next dates: 11/10/83 and 1/12/84. For information call (212) 473-3400. ■

PRINCIPLES & RESOLUTIONS OF THE ASSOCIATION

AIVF FOUNDING PRINCIPLES

1. The Association is a trade association of and for independent video and filmmakers.

2. The Association encourages excellence, commitment and independence; it stands for the principle that video and filmmaking is more than just a job—it goes beyond economics to involve the expression of broad human values.

3. The Association works, though the combined efforts of its membership, to provide practical, informational and moral support for independent video and filmmakers and is dedicated to ensuring the survival of, and providing for, the continuing growth of independent video and filmmaking.

4. The Association does not limit its support to one genre, ideology or aesthetic, but furthers diversity of vision in artistic and social consciousness.

5. The Association champions independent video and film as valuable and vital expressions of our culture and is determined, by mutual action, to open pathways toward exhbition of this work to the community at large.

AIVF RESOLUTIONS

1. To affirm the creative use of media in fostering cooperation, community and justice in human relationships without respect to age, sex, race, class or religion.

2. To recognize and reaffirm the freedom of expression of the independent film and videomaker, as spelled out in the AIVF principles.

3. To promote constructive dialogue and heightened awareness among the membership of the social, artistic and personal choices involved in the pursuit of both independent and sponsored work, via such mechanisms as screenings and forums.

4. To continue to work to strengthen AIVF's services to independents, in order to help reduce the membership's dependence on the kinds of sponsorship which encourage the compromise of personal values.

what if an independent and CPB (or a consortium) differ on an issue of "artistic standards"? In Hull's view: "Should there be an irreconcilable difference between CPB or its designee and the producer which requires a substantive change in the production, we would not consider it an independent production." So who has the final cut? Though this simple question is left unanswered, by implication it seems to be CPB or a consortium. In the real world, "independence" is a clear contractual relationship. For Ron Hull, it is a state of mind. If you agree with a series executive producer, you're independent. If you have creative differences, you're not.

In a letter to the CPB board mailed in advance of the meeting, AIVF argued for the retention of CPB's original definition of "independent." AIVF distinguished freelance work for a consortium such as Frontline which had editorial control of a production from truly independent work over which a producer retains control.

AIVF also criticized the new practice of CPB or consortium staff preselection of proposals to be reviewed by panels, arguing that such practice subverts the panel's role in bringing diversity and field experience to the proposal selection process. CPB's implementation of this new definition will require careful monitoring by the independent community.

AD EXPERIMENT

The board reviewed its position on advertising on public television. For some members, the issue was the "aesthetics" of ads, or enhanced underwriting. For others, the issue was strictly a cost/benefit analysis of whether advertising income justified the cost of solicitation. Most remarkable was the near absence of discussion about the impact of advertising (or underwriting) on program content. For instance, if an advertiser wants to be identified with Great Performances rather than a documentary series, it's no secret that this preference influences the program schedule. Whether sponsorship dons the title of underwriting, enhanced underwriting or advertising, the effect is the same: sponsorship equals power over progamming. Eventually, board member Howard White asked if advertising might ultimately make "so-called public TV" indistinguishable from commercial TV. Despite this flicker of dissent, the consensus favored enhanced underwriting, and President Pfister will bring that message to the Congressionally mandated commission evaluating the results of the advertising experiment authorized by Congress in 1981.

Also absent from the discussion was the notion that if corporate dollars are indispensable, they should at least be aggregated in a general corporate fund supporting public television, instead of being linked to specific programs. In that way, underwriters (enhanced or otherwise) would be denied the right to pick and choose the programs they wish to see on public TV.

—Lawrence Sapadin

BILL RABINOVITCH



Ron Hull & AIVF Exchange Words & Concepts

Members of the AIVF board, staff and advocacy committee were so eager to hear CPB Fund head Ron Hull divulge his definition of "independent" when he came to AIVF on Sept. 8, he never did get around to finishing his liverwurst sandwich. While once again demonstrating his willingness to sit down and talk with indies, Hull was nevertheless unable to satisfy his audience on the touchy issues of how the Program Fund deals with independent production.

Addressing the approximately two dozen producers present, Hull read excerpts from his report to the CPB Board (see above), fielded questions and enunciated his priorities. Emphasizing that whatever definitions are devised, broadcastable product is a station and CPB must, Hull quoted from the NAPTS (National Association of Public TV Stations, a trade organization) summary of station views of independents which said that, "Public TV is defined by the results, not who is involved; so there is no dichotomy between independent/non-independent." Hull then proceeded to beat around the bush on the question of who will have the final cut, first noting that "final cut is not guaranteed," and then saying "independence is a relationship which could shift over time." "Indies want objective criteria to determine what is an 'independent' production," responded Peter Kinoy from the audience.

As for the selection process, Hull affirmed that everything, including Frontline will be paneled but CPB or consortia staff will narrow down the applications received and send only the best on to the panels. Marc Weiss protested saying "staff readers making a first cut and then referring the remainder to the panel, is NOT a panel process." He added that when he was a reader for Life and Death and Other Matters none of the films he recommended were passed on to the panel for review.

The Open Solicitations pot will be the largest ever this year, and the money will not be tied to

specific series titles or categories, although Hull stressed that he wanted to be sure many women's and minority programs were funded. A lively debate erupted when the subject of scheduling CPB-funded productions on PBS came up. Hull described how the third round of Matters of Life and Death would make it to the airwaves: Suzanne Weil, PBS programming head, would pick the best and run them as specials in prime time, and then the entire series would run as a whole in another time slot.

Reminded of the dire fate of the first Matters of Life and Death, the audience objected to the special scrutiny exercised over every indie production. "The stations produce many, many turkeys and no one sets up new conditions for them all the time," said AIVF director Lawrence Sapadin. "Why are our turkeys singled out for attack?" Responding to Hull's insistence that everything produced by CPB meet PBS standards, Dee Dee Halleck commented that the "legislation mandates diversity and you [at CPB] say 'yes' but mean only *acceptable* diversity." Jumping into the exchange, Ralph Arlyck summed up a general feeling when he said, "I'm troubled by the notion that there's independent film and tape and then there's *broadcast,* as if indies only expressed themselves and didn't care about audience. Why do you always speak of stewardship of our projects?" These questions, like that of final cut, remained unresolved.

Near the close of the evening AIVF assistant director Wendy Lidell asked if it were true that the Program Fund had subtracted $5,000 for production and distribution from an independent's budget, and if so, was this a new regular Program Fund policy. Hull said he would look into the matter.

In closing, the Program Fund head noted that he reserved the right to fund projects he found especially worthy. He cited the example of Fred Wiseman who was funded and asked by Hull "not to make it four hours long, please—try for 90 minutes."

After three hours' discussion, the meeting ended and Hull took his leave saying he intended to visit AIVF and independent producers a couple of times a year, and hoped to keep making progress with an open dialogue. *—Kathleen Hulser*

The next deadline for Open Solicitations at the Program Fund is December 16.

Not Everyone Agrees When Push Comes to Shove

Dear *Independent:*

I hope Richie Perez's opinions (*The Storming of Fort Apache*) on protest tactics are not representative of many community organizers in NYC. I won't dispute any of his assertions about the film or the people behind it; however, I was struck with his seemingly amoral approach towards choosing means to combat racism in films. He states that a decision about whether or not to physically assault some of the crew (the sound truck incident) was simply a

continued on page 22

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BORN IN FLAMES



"... everything has to fall apart before it comes together..."

filmmaker Lizzie Borden

JAN OXENBERG & LUCY WINER

Born in Flames opens 10 years after a social democratic revolution when America is starting to swing to the right again. Women, lesbians and minorities who were instrumental in the transformation of society are losing their jobs: a familiar last-hired/first-fired scenario which feeds their doubts about the practical impact of this "revolution." On the day a pacifying wages for housework policy is announced, a coalition of women led by Flo Kennedy takes over a national newscast to dramatize the suspicious prison death of Adelaide Norris, a revolutionary in the Women's Army.

In this her first narrative feature, film editor and ex-art critic/painter Lizzie Borden creates a kaleidoscope portrait of women splintered into dozens of different political factions. With its ragged on-the-run look, the film itself has a street style as tough as the members of the Women's Army. Scenes shift abruptly, cutting from trashy urban scapes to the flicking video of incessant TV newscasts on the "deteriorating situation." A dose of sci-fi? Yes, but we instantly recognize the status-quo voice of the media, as well as a rich landscape of voices of our own. On Phoenix Radio, Honey talks, offering politics based on her intuitions and background. On Radio Regazza, Adele Bertei raps for the people who will chase any excitement. And the pages of the Socialist Youth Review speak in measured bourgeois intellectual phrases, defending the regime and avoiding the deficiencies of social-democratic policies on women and other "out" groups. As music by The Bloods, Ibis and Red Crayola pounds, events overtake these groups: the Women's Army—the only faction without a media voice—lays plans for an open revolt...
—Ed.

LUCY WINER: It's rumored that your film took approximately seven years to make. A lot of serious independent filmmakers can relate to that, especially given the very positive outcome of this process.

LIZZIE BORDEN: Actually, it was closer to five years. I began *Born in Flames* differently than other people begin their films. I saw filmmakers I knew sitting with whole scripts, waiting two years, three years, for money and yet once they got the money they would do their film in a year. So they say the film took one year, not four. I wanted to be working, so I jumped in with very little money, and had to keep making the film over a long period.

JAN OXENBERG: Did you re-shoot a lot?

LB: Definitely. Very often the original shooting served as a script for what ended up being a secondary shooting. So for example if I thought a progression of thought was A, B and C, I would find that A and B was really A and L, so I had to fill in from B to L with other kinds of material or scenes.

JO: Did you originally work from a script?

LB: Some parts were highly scripted. For example, all the newscasts and the FBI material. But those parts happened closer to the end of the movie. At the very start there was the idea of making a film that took place after a socialist kind of revolution. I had been reading a lot of socialist women: Alexandra Kollentai, Rosa Luxemburg and anarchist writings. I discovered more and more when it came to real creative social transformation that would completely put the desires of women in the forefront, it never happened. The idea of creating a situation where all that was pulled into the foreground was one of my initial premises. Another premise was that the death of a woman would serve as a catalyst for various groups to get together.

I worked with scripts with some of the actresses. For example, there was a script for the woman Adelaide Norris [Jeanne Satterfield] who is killed. But most of the people were drawn from who they were in real life: Adele Bertei played a very opportunistic, punky type; Honey came from an intuitively political background; Flo Kennedy is Flo Kennedy; Kathy [Bigelow], Becky [Johnston] and Pat [Murphy] were middle-class literary intellectual types [they play the editors of a Socialist Youth Review], sort of like the background I came from. But Jeanne Satterfield was not at all like the character she played. At first I tried improvisation but it didn't work. She worked better with a very very tight script. I worked differently with everyone until a way to work with each person evolved.

For me, a lot of the process of doing the film mirrored the process of co-existence I wanted to have with those people. One reason for doing the film came out of that sense of splitting the segments of feminism in different women's cultures. I was very distraught coming to New York and living here a long time and finding that this group of feminists didn't deal with that group of feminists. And how many black women did I know? None. How many Latin women did I know? Class and race really did divide people, and just a *slightly* different political stance divided middle-class women. So the film was really about creating a context and reason to work with very different kinds of women. That was what developed the script.

JO: Now that the film is done there is a script.

LB: Now there is a transcript!

LW: Your film has a very marked style. It seems that what are traditionally considered negative telltale signs of low-budget filmmaking—for instance, grainy images and erratic camera style—have not only been used but used to stylistic advantage. The choices, the variations, seem very thoughtful.

LB: My feeling was that if I really pulled these women from such different places, why should they all be represented in the same visual style? And I also wanted to make a style that looked shot-off-the-hip, like anyone could shoot it, so that it wouldn't be an alienated voyeuristic thing—beautifully posed shots with skin gleaming in the moonlight. In fact, it turns out that I couldn't use some really gorgeous shots: they were too pretty!

Also I was trying to construct a world that was a future world without having an expensive *mise-en-scene* or everybody running around in togas or driving 21st-century cars. I was going to use news stuff and fake news on video to represent the world. And I wanted to mingle styles and textures. It's all about trying to change what could be negative into virtues. Consider working with non-actors: if you let non-actors talk too long, it's going to fall apart real fast. So I counted on short pieces. And I wanted the cutting to be very aggressive and very raw—to lead to ambivalence. I used the device of the newscasters constantly talking directly to the audience, and the underground radio station constantly talking to the audience, so that the question of *what* one is watching would be constantly thrown back. I don't know how successful the technique has been because some people still take the film too literally, as if I'm advocating urban guerilla warfare, which I'm *not*. I wanted to set up a dialectic in the film between the present and the future. Are these people real or are they actors? Are you seeing just the surface or are you seeing something to fall into as fictive space? And similarly at the end: Is this a solution or is this not a solution? So that if one would say "NO!"



(COURTESY LIZZIE BORDEN

Community leader Honey broadcasts from Phoenix Radio, nomad/punk/poet Adele Bertei declaims at the mike on Radio Regazza, and civil rights activist Flo Kennedy addresses the nation after feminist revolutionaries take over the evening network newscast.

really loud after the last shot of the movie, that's what I would want. Let's talk, let's reopen the lines of communication.

JO: Although the film is very American in a lot of ways with the newscasts and so on, there seem to be a lot of European political references, specifically: the jail suicide, the urban terrorist and lesbian feminist groups. Is the film better received politically in Europe? Also the political language of the film seems to be very much of the late sixties, early seventies. Do you feel *Born in Flames* is still politically relevant?

LB: I made the film because it seemed that people now were either completely cynical about the effectiveness of any kind of political process, or burned out and caught without any kind of language. It seemed important to re-ask certain questions, and to re-ask them as mediated through Europe, where the left is still a very vital force. If it relates to the sixties, it's only because that energy of the sixties was so good—not just here but in Europe too. Where has that all gone? Someone pointed out to me that the actual verbal language is very old-fashioned, although the images are not. How do you revive and reaffirm an old language and make it become something new?

LW: Jan and I were talking before about how smart you were in not making those very trite choices about describing a future time: changes in dress or hairstyles, or colloquial language, cars or whatever, certain small details in the environment. How much more convincing your approach was in allowing the audience to accept that this was at some other time—whether it was a year away or 30 years was neither relevant nor that important. And why did it work (because not even the dungarees were different!)?

LB: A lot of that was the devices, for example, a black mayor named Zubrinski tells you it's 10 years after the revolution. You can't ever forget it because you are constantly reminded. Take the short scenes: you're still in one scene when the next happens, so the juxtaposition of the two helps create that feeling. Every time you don't believe it's the future, something else will turn around and cry: "No, no, no, this is the future." My biggest fear was that it would just not work, that people would say: "Oh come on, this is ridiculous." I'm glad that you say that the time warp works for you. As for the European response, New York is an exotic place to Europeans as opposed to New Yorkers or Americans, for whom New York is just a dirty place.

JO: It's exotic to me.

LB: That's because you live in Brooklyn.

LW: Do you consider *Born in Flames* a science fiction film?

LB: There are two science fiction points in the film. One, it takes place in the future, and two, women work together across race lines quicker than they would work with men of their own racial background.

JO: At what point in the process of making the film did the device of the newscaster become the unifying element?

LB: That's important—that, and the FBI. The FBI is one element I would probably redo, either making it more prevalent or more sinister.

The newscaster was a device to let the viewer know something about the world and the groups within it. And it also relates to the film's small budget. It allowed me to show pieces of something happening so that we could believe this was not only how the world *was* but more important how it was being *interpreted.* The two radio stations represented the outlook of a whole group of people. The newscasters could talk directly to the audience almost like a Greek chorus. When important issues came up, either Adele or Honey could speak about one side on radio and the newscaster would relate another side.

JO: The style of the newscasts is totally of the present, and yet, the content is futuristic. I thought that worked really well, you felt not only the tension but the irony of these particular facts being reported to you in an incredibly shallow 1980s style.

LB: A future just like the present always seems more chilling than a future that's different. A different future makes it easier for the audience to think "it will never be like that."

LW: It worked. That was a very wise decision.

JO: How do you feel about the language of the political speeches?

LB: It's not about the language—during those heavy speeches I tried to offer something fun to look at, like lots of images or some music or whatever because I don't take the speeches too seriously, and in fact they critique themselves within the film. But, for me, it's revolutionary to show women like that working together, just presenting those images. In fact, there was a time Honey was living in my house, Adele was living in my house, another woman was. And that was great because I shot so much on the spur of the moment. I could just shoot immediately and everyone did everything. What was interesting for me was that sense of them really learning to do everything and understanding how a film was constructed. So everyone was involved in doing many different parts of the film. I was doing the sound track for most of the film. But when I was shooting someone else would do sound, someone



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who had never done it before. But a lot of them were musicians, and that was fine and some could handle it better than I could. It was fun and it really changed my life.

JO: How?

LB: The people I see every day at this point are different from the people I saw every day then. And the questions I ask myself about the function of film are very different. I am very aware that I would like the film to be seen outside of the film ghetto, outside of the downtown scene. It's important to me when I see some of the relatives of the black women who were in the film liking the film because they wouldn't normally go to films like this. The most important things in life are the smallest: who you speak with every day.

JO: Why did the film take so long to make? One would assume it was strictly for practical reasons, fundraising and so on, but were there any creative reasons for taking so long?

LB: They go hand in hand. At a certain point if I had received all the money I needed to finish, it would still have taken that long because once you start a process, it's a slow process. I can't just say, "Oh, I have the money, we can go shoot 50 scenes and finish the film." I had started a kind of organic process which had to evolve at its own rhythm to have a kind of complexity. If you shoot 50 scenes, they are all going to be a single piece—and it doesn't matter how brilliant you are. If you want things to occur in a different way, you can't operate like that. And I am also very slow. I feel more comfortable as an editor than as a director. The wonderful thing about being an editor is you can take forever and do the stupidest things and no one sees how stupid you were. And some of the stupid things end up being quite wonderful so you can keep them. But then others you can hide. For me, the editing process was very very long and I worked constantly and really loved experimenting.

The other thing was that I knew what the subject was but I didn't know what the unifying or organizing elements were going to be until the last year or the last two years. So at every moment I felt I had a mass of material which was going to fall apart before my very eyes and some people who saw it then thought: 'Oh no, how is she going to do it, and why doesn't she work on something else for a while?" But maybe that's what it is always like: everything has to fall apart before it comes together. That happened to me. I couldn't have finished it faster even with all the money. It's a process I believe in, but I wouldn't want to do it again like that right now.

LW: Were there ever moments or extended periods where you just felt like you couldn't do it, that you would never finish, or that it would be awful?

LB: I can never conceive of not finishing something. I knew I would finish. I have always had the feeling, which is based on being a writer, that if you keep working on something, it will ultimately work out. But believe me, I got very depressed and freaked out. And I developed weird fears like the loft was going to burn down and destroy everything. But I feel that the loft *can* burn down, I can get run over and it doesn't matter because the film is done! I feel okay. It's wonderful. When I am in the middle of the next film I think I will probably have the same phobias.

JO: On your next project would you work this way again? Is it worth it?

LB: It's worth it. For sure, because, if I had only made four films in my life and they were films that really changed me I would. Starting at ground zero with everything again would be hard. I would like to combine the two ways of working—some experience and some openness to exploring. The next project is on prostitution and a lot of it is based on an actual place, a very middle-class brothel wih ordinary women and ordinary men. I have to shoot it at one time because it involves one place but I want the liberty to crack it open, to go to other things. I won't be happy unless it has that kind of layering. ■

Filmmaker Jan Oxenberg is working on her first narrative feature Thank you, Goodnight. Lucy Winer directed Greetings from Washington, DC and is currently working on a documentary about men who produce sexual images of women, as well as another piece about gay senior citizens.

GROWING PAINS

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Passages at the Experimental TV Center

Artists make pilgrimages to a quiet place by the river in Owego NY where they can use ETC's electronic toolbox to create pixel visions. The lines to get in are long but the possibilities are alluring.

SHALOM GOREWITZ

The Experimental Television Center (ETC) began in 1971 as a community video access center, but, a dozen years later has blossomed into America's premier high technology lab for artists, offering a unique set of tools to explore electronic imaging. Its residency program serves artists interested in composing work with analog-digital computers that manipulate the television signal and/or pixels. ETC's prototype computer graphic instruments were designed and constructed at the center as part of its continuing research program.

Ralph Hocking, the director of ETC, was dubbed the "video hermit" by Nam June Paik because his enthusiasm for technology was matched by his desire to work in conditions of reflective solitude. Hocking believes that the art form will not mature until artists have daily access to the tools, and is currently putting energy toward making colorizers, keyers, switchers, and other instruments available at low cost: "My goal is to develop individual artistic expression using electronic technology as the tools. All of my efforts and those of the people connected to the center are aimed toward getting individual studios constructed in order for individuals to create..."

When the center moved to Owego from Binghamton in 1979 its artist residency program was expanded and refined. The fulltime use of the system made possible a steady flow of processed images. According to Sherry Miller, codirector of ETC, all requests by artists with video experience who are qualified to work with the system are met. After initial instruction in the concept and technical structure of the system by program coordinator Peer Bode, the artist is expected to work alone. There is a $5 per diem fee, plus a $10 membership, and the space is used 24 hours a day. Artists usually sleep on cots next to the equipment. Hocking's goal is to get as many people as possible involved with the personal use of electronic imaging tools.

MORE USERS = LESS TIME

The number of people using ETC jumped from 35 in 1982 to 50 in 1983, while funding has remained at the same level for three years. There's a sense of frustration for people working there. Julie Harrison, for instance, believes that work produced at the center gets redundant if people don't have extended access several times a year. "Half the time is usually spent rediscovering what I already know, the remaining time, often at the end of the session, I discover new things. But then I have to wait another six months to go up again. It's impossible to develop the potentials of the system." New users appear to average two sessions a year. It's possible during first residencies to create beautiful imagery but subtleness, craft and discipline evolve with repeated use. If the egalitarian structure of ETC is to be maintained, increased requests will mean even less time for those who have already made ETC an integral part of their work. It's not realistic to think that a facility funded and nurtured by public money will or should become a work space reserved for the few. Ideally, the New York State Council on the Arts, the National Endowment for the Arts, and other foundations supporting video art should recognize the need for more such facilities and also, when the time comes, will support artists attempting to acquire systems of their own.

JULIE HARRISON



Using equipment at the Experimental TV Center in Owego NY, Julie Harrison breaks up the images in her tape *Ere I Saw Elba*. Studied interference with a representational picture is only one of the ways artists deploy electronic tools.

PILGRIMAGE TO OWEGO

The Experimental Television Center itself cannot be duplicated. The site, the quietness of Owego, the river glowing, flowing by the back window. The four-hour ride from NY is something of a pilgrimage. Changing season by season, the mountains are vast, inspirational,

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and in the isolated studio concentration is extreme. ETC is a let-go system, encouraging a certain amount of randomness, an invitation to accident that requires patience, detachment, vigilance. Ralph Hocking is certain it's destined to fall apart one day. He stresses a non-business-like, casual approach: "The electronic tools are adapted for art; the art is grounded in a long history. . ."

The center's equipment evolved in tandem with the education and development of the image process artists who used it. A Paik/Abe Video Synthesizer was constructed for the center in 1971. Paik, Shigeko Kubota, Jackson MacLow, Rudi Stern, and Walter Wright were among the first to use the facility. It was further expanded by the addition of a four-channel colorizer in 1974 and a bank of keyers, sequencer, and oscillators in 1975, all designed by David Jones. Since 1975, Jones, Paul Davis, and others have been experimenting with a computer as control system for the analog modules and a generator of digital images.

In 1982, David Jones and ETC received a NYSCA coproduction grant to design and print the circuit boards needed to produce an updated generation of instruments. The end result will allow artists to construct their own systems. Currently, there are at least four other major image process systems actively being used by video artists: the Sandin, Hern, Rutt-Etra, and Beck. Their low-cost availability to artists and institutions may do for TV what Moog's synthesizer did for music. Jones estimates that machines will be available early next year. He is currently developing a frame buffer storage device that is "half as good as the Quantel" possibly for under $2,000 that will allow real time digitization with up to 256×512 lines resolution.

BIG BYTE OF THE FUTURE

Other new computer hardware and software will offer at much lower cost effects currently available at state-of-the-art studios such as Magi and Digital Effects. To produce real time animation, 32K bytes are needed: Colors, shapes, textures will vary with systems. Including basic video equipment (cameras, decks, monitors, etc.) there are now systems in existence that cost around $25 to $40,000, and

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come equipped with light pens, tablets, analog-to-digital converters, and video camera or genlock inputs. Programs include frame buffers, squeeze zooms, image compression, 3-D rotations and other effects associated with television postproduction. What's more, the prices are decreasing as the technology advances.

If everything goes well, Jones' system at ETC will soon be available on the open market for cooperative, personal or institutional use. Jon Burris is planning to build a Sandin Image Processor for Young Filmakers that can be interfaced. Michael Rothbart says that IBM and other major companies will be releasing real time, user friendly software to control video images. IMAC [the huge screen system] has the basis for an excellent process facility. Luis Cancel has indicated interest in a computer graphic lab at the Bronx Museum. The availability of this equipment might stir the development of new analog digital prototypes. Perhaps facilities will become available to a broad range of artists, approximating an electronic print shop where engineer/producers can help shape visions.

Tapes produced at the center show internationally in museums, galleries, schools, and over closed circuit, broadcast and cable television. There is an internship program and a library archive containing most of the electronically processed video produced since 1971. As for printed resources, Lucinda Furlong is currently writing a series of articles focussing on the aesthetic evolution of process video, the first of which appeared in *Afterimage* (Summer, 1983). Maureen Turim wrote and introduction ('81) and catalog ('82) for the State University of New York at Binghamton process video shows. The Kitchen publishes a series of catalogs of artists writing about their work.

If there is a general "process" aesthetic, it is remarkably varied considering the fact that the majority of artists working with computer and electronic imaging tools are connected to ETC. Consider the spectrum inhabited by such diverse artists as Barbara Sykes, Neil Zusman, Henry Linhart, Maureen Nappi, Doris Chase, Peter D'Agostino, Dan Reeves, Norman Pollack, and Reynold Weidenaar, to mention a few. The look tends to change as new equipment or computer software becomes available—and also according to individual practice. Electronic image processing is more than a convenient category of a technical style: It's a statement of intention rooted in the aesthetic traditions implied by "process," "synthesis," and visualization with light and color. The subject and transformative nature of much of the work is, if nothing else, a radical subversion of our expectations about TV.

MIMI MARTIN



With the help of the ETC synthesizer, Mimi Martin pulled a face out of shape in her piece called *Pappa: Tape 1*.

"...possibly, the key techniques of our civilization are instrumentation based on the transformation of patterns based into their structural analogs through modulation of signals," prophesied Gyorgy Kepes in 1956 in *The Landscape of Art and Science.* ■

More information about ETC, applications, and (for $10) the center's operating manual may be obtained from Sherry Miller, ETC, 180 Front Street, Owego, NY 13827, (607) 687-1423.

Video artist Shalom Gorewitz has been working at ETC since 1977. He is an assistant professor in the Contemporary Arts department at Ramapo College, NJ.



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DAVID KELLER

(AIVF Forum "Fort Apache" continued from p. 15)

"tactical consideration." He approvingly cites a physical assault against a Time/Life representative, and the forced closing of theaters showing the film. His only criterion for judging any of this behavior seems to be "effectiveness"—that it achieves his group's current goal. Interestingly, he refers to his corporate enemy's readiness "to use extra-legal tactics at any time." Since this phrase aptly describes his approach, what's his problem with a corporation doing this?

No—don't tell me—I know: Perez is a Good Guy and Time/Life is Bad and strong measures are required sometimes to deal with a ruthless enemy... I heard the same line from my sister/brother "revolutionaries" in the '60s and '70s, and I hear it today from governments engaging in censorhip and human rights violations around the world. I'm sure the Chilean generals and Perez are equally sincere in their beliefs; however, I hate to see people with such ideas gain influence anywhere—South America or the South Bronx.

One question for Perez: given that your definition of allowable tactics includes physical assault and censorship by force, how do you ethically differentiate yourself from your adversaries? What do they do (that you have the capability of doing) that you will *not* include in your list of tactical options?

Sincerely, Max Molinaro

PS: I think *The Independent* is doing a terrific job; the listings in the back (*In Brief* and *AIVF Notices*) are especially useful for someone like myself in a state [New Hampshire] with no trade association or film/video collective. I also appreciate the amount of coverage you give to "political" issues. Keep it up.

The Author Replies:

As the Committee Against *Fort Apache's* efforts to stop *Fort Apache* mounted, we had to deal not only with the maneuvers of Time-Life, but also with attacks from "civil libertarians" like Nat Hentoff, who called us "thought police," and the ACLU which filed a "friend of the court" brief to oppose our lawsuit—as if we had the power to deny Time-Life's freedom of speech.

CAFA, a broad-based community coalition, recognized *Fort Apache* as an *ideological assault,* complementing and rationalizing the denial of our rights and the intensified oppression, exploitation and police violence faced by our people. We were, and are, fighting against the vilification and slander of our people. This movie imposed on us, and most importantly, on our children, negative racial stereotypes that represent, in their most basic form, "Black and Puerto Rican inferiority" and "white superiority." Stereotypes such as these have a *cumulative effect,* constituting a very real force that incites racial hatred towards us, reinforces existing prejudices, and thus contributes to the denial of our civil and human rights.

Unlike Molinaro and others who are unwilling to recognize power relations in America, we understood who we were fighting. We raised a number of questions for the disoriented liberals, disillusioned ex-radicals, and "freedom of speech" absolutists who were more outraged at our response than at Time-Life's vicious racial stereotyping.

Does "freedom of speech" mean that someone has the right to infringe on our rights? Does this mean that our right to live free of degrading and dehumanizing stereotyping and racial attacks is subordinate to the right of multinational corporations like Time-Life to make more money? Does "freedom of speech" mean that huge conglomerates that control the mass media have the right to portray us as less than human, thus denying our children the role models necessary for the development of a strong, positive self-image and simultaneously "teaching" white children about "Black and Puerto Rican inferiority"? Is "freedom of speech" relative; do those with a lot of money have more freedom of speech than those who are poor? Obviously, Time-Life has a much greater ability to project their racist stereotyping of us than we have to publicize our challenge to them.

CAFA did not believe that Nazis who called for the destruction of the Jewish people were protected by the First Amendment, and we often compared *Fort Apache* to the propaganda movies—disguised as "entertainment"—that were used by the Nazis to create ideological support for the genocidal programs in Germany.

While we initially sought a dialogue with the filmmakers, we considered it unrealistic and counterproductive to limit the options we had for fighting the film. From the community itself came many suggestions of how best to conduct this struggle. These suggestions were discussed democratically by our membership, and when agreed upon, were incorporated into our workplan.

Yes, there was debate about the level of militancy and confrontation we would engage in. This was healthy and positive; it reaffirmed our right to utilize all tactics while at the same time made the tactics subordinate to the goal of uniting and educating our community to oppose the film.

Molinaro says I "approvingly cite a physical assault against a Time/Life representative, and the forced closing of theaters showing the film." Let's be clear what we're talking about here. Time-Life hired high school students to demonstrate in favor of the film, setting up a physical clash with anti-*Fort Apache* protestors, and then refused to pay the students. When the young Puerto Ricans and Blacks realized how they had been used they confronted Bobby Zarem, Time-Life's high-priced public relations hack, and demanded their money. A heated exchange followed. Zarem's cowboy hat was knocked off, and the angry students chased him into a taxi. He deserved more—he got off lightly for the criminal manipulation of the poverty conditions in the Puerto Rican and Black community.

And finally, yes, it was CAFA's position that we would stop *Fort Apache* in the streets or in the theaters. We were, and are, proud to continue the historical fighting tradition of those who opposed *Birth of a Nation,* chased the anti-Puerto Rican *Badge 373* out of New York in 1973, picketed NBC's racist *Beulah Land* and fought the recent attempt to resurrect *Charlie Chan* and *Fu Manchu.* There is a struggle for freedom going on, and the battle against racism in the media is part of it.

—Richie Perez ■

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FESTIVALS

Ethnographia at Paris' Cinema du Reel

FRANCES M. PLATT

Le Marais is the oldest residential neighborhood in Paris. Wandering through its narrow cobbled streets and alleyways, the traveler is likely to stumble across a medieval cloister, a Renaissance synagogue or a 16th-century inn whose facade is supported by exposed beams in the French equivalent of the English Tudor style. But a turn onto Place Beaubourg brings your time trip abruptly into the present. There, genteel townhouses maintain a befuddled dignity as they contemplate the bizarre stranger in their midst, a building that seems to have landed from another planet: the Centre Georges Pompidou, annual home of Cinema du Reel.

Past the zany Dadaist fountain dedicated to Igor Stravinsky and across the sloping plaza full of declaiming poets, mimes, jugglers, fortune-tellers and fire-eaters, waifs and winos, the Pompidou Centre looms up, six storeys of high-tech industrial chic. Resembling a huge municipal parking garage, this culture palace wears its innards on its outside: ducts and girders all painted in bright primary colors, escalators encased in Plexiglas tubes.



MITCH EPSTEIN

At Cinema du Reel, Mira Nair made contacts which led to sales of her *So Far From India* to French, Swedish, and Belgian buyers.

It is in the very belly of this post-modern, pre-Apocalyptic beast (affectionately known to Parisians as the Beaubourg) that visual anthropologists gather each March to share glimpses of the diversity of the world's traditional cultures. Only New York's Margaret Mead Film Festival comes close to competing with Cinema du Reel for the title of preeminent Western public showcase for ethnographic film. Selections for the yearly event are made by the Comite du Film Ethnographique.

The festival, a 9-day extravaganza of worldwide anthropological and sociological cinema, occurs on the ground level of the Beaubourg, below the hangar-like lobby and (in 1983) a 384-monitor video installation by Nam June Paik. There are two modestly-sized screening rooms, one adaptable for video. Out front is an exhibition space—used in 1983 for a sidebar on television technology, and a reception area. There the friendly but overworked film staff of the Bibliotheque Publique d'Information (BPI) greets and steers festival participants, trying to keep things organized.

Both screening set-ups are problematic. The Petite Salle is small enough for projection of 16mm films, but the seats are uncomfortable. Designed like directors' chairs with backs that swivel on a horizontal axis to facilitate looking up at ceiling-mounted video monitors, they are hard on your back during long sessions. The Grande Salle has sturdier, bleacher-style seating. But only 35mm looks crisp on the more distant screen, and that only when the projector is working—which wasn't always the case at the 1983 festival.

The most significant drawback, however, is that both rooms are simply too small. Cinema du Reel is open to the general public: Curious museumgoers line up along with prospective film buyers and renters. The demand is greater than the spaces can accommodate, and the museum apparently has a very strict occupancy code. Once all seats are filled, the door to the Salle is locked, and no one else is admitted unless someone goes out.

A VILLAGE SQUARE ON MARKET DAY

But if film buffs are often disappointed by being shut out, the filmmakers don't seem to mind as much, since the real action goes on in the reception area. Films are hyped, friends are made, deals are cut in an atmosphere of genial competition reminiscent of a village square on market day. With the festival organizers overextended (though well-meaning), those producers do best commercially who collar buyers on their own initiative.

Two of the three American independents with entries in the 1983 competition were in attendance, and both made sales. In a deal typical of this festival, the BPI acquired a print of Jim Rosellini's short, *Adama, the Fulani Magician,* for distribution to their network of libraries, unions and community groups all over France. They buy the print at lab cost, subtitle it, and after a year send the filmmaker 80 percent of rental proceeds. For an additional sum, they bought the rights to make videocassette copies of *Adam* for use inside the Bibliotheque only.

Mira Nair sold non-exclusive non-commercial rights to her film *So Far from India,* to the French External Affairs Ministry for distribution to cultural centers and consulates. She made contacts with Swedish and Belgian television representatives—leads which blossomed into sales after their colleagues saw *So Far from India* at the American Film Festival. The government of Mozambique also bought a print. Clearly, being bodily present at the event seems to go a long way towards making entry to Cinema du Reel worth your while, if you can swing a trip to Paris (the BPI will treat you to a

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few fine meals, but doesn't pick up filmmaker's travel or lodging expenses.)

Entrants in the competition get more attention than those in the information section: but don't go in counting on a prize. Although panelists change from year to year, the judging process is dominated by older, established academic types associated with the Comite du Film Ethnographique. Independent entries tend to get squeezed out of the awards in favor of less "personal" films with strong archival value.

BROAD-MINDED SELECTIONS

The only American winners in the five years of Cinema du Reel, grand prizes to John Marshall and Adrienne Meismer in 1981 for *N!ai: The Story of a !Kung Woman* and to Jim Brown in 1982 for *The Weavers: Wasn't That a Time!* were both ties. This less than avid jury response to American independent product is somewhat offset by the broad-minded receptivity of the selection committee. I saw many excellent films (and a few tapes) at Cinema du Reel that refused to be crammed into the standard mold of what is usually associated with the terms "ethnograhic" and "sociological" film. Perhaps as these definitions stretch over time, awards priorities will follow suit.

After the hysteria of the first few days of Cinema du Reel '83 had settled down, most of the filmmaker-participants seemed fairly pleased with the treatment they received and the way the festival was organized. But several common themes emerged from the inevitable chorus of complaints. Chief among them was lack of a formal context for discussion (a familiar criticism of the Mead Festival as well), with the exception of brief question-and-answer sessions after each film, and one perfunctory press conference (which could have been dramatically improved by the simple provision of name tags for filmmakers and press).

"What I missed," muses Allison Jablonko, who was there representing her films *Her Name Came on Arrows* and *To Find the Baruya Story,* co-produced with Steve Olsson and Marek Jablonko, "were more times (or spaces) to get together and learn more about the various people present and the programs represented. Certainly all the person-to-person contacts are vital, but I like a balance with group presentation and discussion." Jim Rosellini would have liked more assistance from the BPI in making contracts with European TV buyers, who were almost invisible at the press conference. And after years of making films in conjunction with impoverished African governments, he was frustrated with the way wealthy Western countries expect to acquire independent product at the cost of printing.

Mira Nair concurs that the festival organizers "could make a more concerted effort to make it more commercial." She also shares my discomfiture with the lack of accommodation of the needs of non-French speakers. Even films made in English are rendered incomprehensible to Anglophones by the festival's policy of drowning out the original tracks (including ambient sound) with very loud, live simultaneous translation. This isolates small groups of monolingual attendees, to the detriment of the very principles of cultural exchange and understanding that Cinema du Reel seeks to promote.

ENTRY DETAILS

Cinema du Reel 1984 will take place March 10 to March 18 at the Pompidou Centre. Special series this year will be Finnish films and first films by "recognized" filmmakers. Four prizes are normally awarded in the competition: The Prix Cinema du Reel, Prix des Trois Mondes and Prix des Bibliotheques are 15,000 francs each (about $1,875), and the Prix Court-Metrage (shorts) is 5,000 francs (about

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Angenieux 12mm-120mm f2.2 "C" $1499.95
Canon 25-100mm f1.8 "C" Ex..$394.95
Kinoptic Apochromat 50mm F2 "C", Mint $99.95
Pan Cinor compact 17-85mm f3.8 "C", VG $299.99
Schneider Variogon 16-80mm f2 "C", VG $299.99
Variogon 16-80mm f2 "C" Ex ..$398.99
Vario Switar 18-86mm f2.5 "C" VG$299.95
Miltar 152mm f3.5 "Eyemo" G ..$49.95
Anamorphic Lens f/16mm, VG ..$49.95

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Arri 16SB-GS w/AC motor, Like New $3750.00
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Beaulieu 16mm body, VG $399.95
CP-16A Crysta-Sound Magna-Sync, 400' mag. 12-120mm Angenieux ...$3495.00
Canon Scoopic 16, As Is.....$269.95
Cine Special Converted to Bolex reflex system, can use MST motor ...$594.95
Cine Special - II w/100' Interchangeable magazine 15, 25, 63, 102, 152mm Lenses, SPECIAL PACKAGE PRICE, VG .$894.95
Kodak Royal 16 Magazine Camera w/f1.9, VG $69.95
Kodak Strike recording camera w/filters, KB9A, Ex $79.95
Pathe 16 Reflex 8-80mm F.P.S. "C" Mt., VG $294.95
Russian copy of Canon Scoopic, VG $699.95
Zeiss Moviecon, Rare 16mm ...$394.95

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D.O.f. Compendium f/Reflex ...$119.95
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Hasselblad to "C" Mt. Convert, Ex $119.95
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AKG Spot microphone $149.00
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$625). Ties are often declared and in 1983 the Third World prize was split and no short film prize was awarded.

A representative of the Cinema du Reel selection committee, Marie-Laurie Baillon, will be in New York November 18 to 25. You may also apply directly to the festival: The deadline for application forms is December 15; films/tapes must be received by January 6. For more info contact: Cinema du Reel, Marie-Christine de Navacelle, BPI, Centre Georges Pompidou, 75191 Paris, France; tel: 22-12-33.

Entries will be collected at the *FIVF* office and are due by November 18 with application forms and a fee to cover return shipment. Applications may be obtained by calling the *FIVF* office (212-473-3400). Fees are: one videocassette—$3; two videocassettes or 16mm film up to 30 min.—$5; 16mm film, 31 to 60 min—$7; 16mm film, 61-90 min.—$8; 16mm film over 90 min.—$10; $35mm film—on request. ■

US Film & Video in Utah

"It's been a very strong year for film by independents," says US Film and Video Festival Director Laurie Smith, as he optimistically looks forward to the sixth annual event planned for January 23-29 in Park City, Utah. The festival is devoted exclusively to independently produced film and video, and it is notably one of the few showcases that gives video equal billing and treatment with film. It is reportedly a festival better-suited to the appreciation of media than for its marketing, a context which is annually bolstered by an extensive series of workshops and seminars. Nevertheless, Smith is quick to point out that David Morris's deal with Triumph Films for the pick-up of *Purple Haze* was a result of its screening in Park City. Morris, whose film won first prize in the dramatic feature category, was unavailable for confirmation. Other prizewinners in 1983 were *Dark Circle* by the Independent Documentary Association (documentary feature), *Hatsu-Yume* by Bill Viola (video art), and *How Much Is Enough?* by Andrew Stern (video documentary).

Cash prizes are no longer awarded with accolades, and Smith says they are now using that money to fly more producers into Park City for the event. The video section in 1984 will once more be co-sponsored by the Utah Media Center, whose new director, Giulio Scalinger, can be expected to bring his successful experience as director of the Athens Film and Video Festival to bear in Utah.

Films are invited in 16 and 35mm. Dramatic works must be over 70 minutes and documentaries over 50. Videotapes are accepted in ¾" only. The experimental or video art category invites entries up to 60 minutes, and the documentary category up to 90 minutes. Entry fees, which are used to pay for return shipment, are $20 for video and $30 for film. Film entries are due by November 15. Contact: Lawrence Smith, 556 East 200 South, Salt Lake City UT 84102; (801) 521-2006 or (801) 533-5325. Video entries are due by November 30. Contact: Giulio Scalinger, Utah Media Center, 20 SW Temple, Salt Lake City UT 84101; (801) 534-1158 —*Wendy Lidell*

BE SELECT

New York selections for two French documentary festivals in November: Cinema du Reel (ethnographic films and tapes) and La Plagne (adventure films). For more information, see listings this issue.



FROM HONG KONG 7TH INTERNATIONAL FILM FESTIVAL

Hong Kong International Film Festival

For most people Hong Kong is a place that turns out Bruce Lee and gory Kung-fu movies, but few realize that the annual Hong Kong International Film Festival has become one of the most prominent showcases for American independents in Asia. The Hong Kong Festival promotes local interest in outstanding films from foreign countries, makes these films accessible to the local audience and encourages its own filmmakers to strive for higher production standards. The non-competitive Hong Kong Festival began in 1977 with 30 entries from 15 countries and expanded to 140 films from 28 countries this year.

In 1980 and 1981, six American productions were shown in each year's festival. They included *Town Bloody Town* by D.A. Pennebaker and Chris Hegedus, *Rockers* by Theodorus Bafaloukos, *Death Row* by Bruce Jackson, *On Company Business* by Alan Francovich and *New York Story* by Jackie Raynal. The past two years saw a remarkable increase in the number of American independents presented. There were more than 18 in 1982 and a total of 14 in 1983's event which took place from March 24 till April 8. The '83 American participants included *All by Myself* by Christian Blackwood; *Atomic Cafe* by Kevin Rafferty, Jayne Loader and Pierce Rafferty; *The Ballad of Gregorio Cortez* by Robert Young; *Hammett* by Wim Wenders; *Koytaanisqatsi* by Godfrey Reggio; *Seraphita's Diary* by Frederick Wiseman; *Dissipative Dialogue* by David Ehrlich; *Who Shall Live and Who Shall Die?* by Laurence Jarvik and *Smithereens* by Susan Seidelman.

Why are American independents so strongly represented? First, since the big Hollywood studios have effective Hong Kong distribution channels, the alternative, the independents, have a better chance. Second, due to distribution limitations and the absence of any public money for filmmakers, independent filmmaking is extremely rare in Hong Kong. One way to encourage such production is to provide more screening opportunities for exemplary foreign works. Third, many of the program coordinators and managers of the non-commercial festival are young and enthusiastic cineastes, and they are attracted to independents.

Two big assets of this festival are its proximity to China and its accessibility to the rest of Southeast Asia. While China is still only partly open to Westerners, Hong Kong is the best media bridge. Three Chinese delegations visited Hong Kong during the festival. Chinese film directors, scriptwriters, technicians, studio executives and critics attended the screening and discussion sessions last year. What they see in Hong Kong definitely influences what they plan in Peking. A number of films that appeared in the Hong Kong 1983 Festival were subsequently invited to China.

Apart from China, many filmmakers from Japan, Taiwan and other neighboring Southeast Asian countries attend the film festival. Since Iran stopped having its film festival in Teheran, Hong Kong, New Delhi and Manila are the only three places that regularly hold international film festivals.

The Hong Kong International Film Festival is broadly divided into four sections: International Cinema, Asian Cinema, Hong Kong Cinema and Retrospective. One of the most interesting features in this festival is the latter. In recent years the festival has presented special programs on Rainer Werner Fassbinder, the Italian director Ermanno Olmi, the Indonesian director Teguh Karya, the Greek director Theodoros Angelopoulos, the Japanese director Ozu Yasujiro and Buster Keaton.

In addition, the festival offers special studies on topics in Hong Kong film history ranging from swordplay and martial arts to examinations of post-war Mandarin and Cantonese cinema. Last year a symposium was organized to discuss the current cultural and economic situation of cinematography in Southeast Asia and China.

Entries must be in 16 or 35mm. Feature-length films are favored, although shorts do precede some programs. Videocassettes are accepted for selection purposes. The deadline is December 15. Contact: Ms. S.K. Choi, coordinator, Hong Kong International Film Festival, City Hall, Edinburgh Place, Hong Kong. —*Calvin King-Keung Wong*

Calvin King-Keung Wong is a Hong Kong filmmaker and coordinator of the Asian-American Film Festival in New York.

Spirit of Adventure in La Plagne, France

The 7th Annual International Festival of Living Adventure Films held in the ski resort town of La Plagne, invites films in 16 and 35mm which depict all types of living adventures: sailing, climbing, expeditions, sports, etc. The festival, held December 15 to 18, is sponsored by the Guilde Europeene du Raid which promotes the spirit of adventure in French youth through a variety of programs including film festivals in Luchon (news reporting), Dinard (sailing, sea and underwater films), and Grenoble (mountain climbing and ski films), as well as this one in La Plagne.

According to Festival Delegate Michel Auffray, over 100 journalists attended the 1983 event and nightly coverage including film excerpts was seen on French television. Auffray also said a significant number of TV sales are made pursuant to the festival, and that the Guilde Europeene du Raid is planning to package an adventure magazine show for the new French pay TV channel in the near future. Only films up to a year old are accepted, but if your film has never been shown in France, it will be considered, particularly in this year's special programs: arctic and antarctic expeditions, underwater and under-the-earth adventure, and ballooning. Selections will be made by Michel Auffray at *FIVF*. Send your tapes (for selection only) and films to the *FIVF* office (ATTN: LA PLAGNE), no later than November 14 with a fee for return shipment: one videocassette—$3; two video cassettes or 16mm film up to 30 min.—$5; 16mm film, 31 to 60 min.—$7; 16mm film, 61-90 min.—$8; 16mm film over 90 min.—$10; 35mm and "fantastic" Super-8 films—upon request. To contact directly: Michel Auffray, Guilde Europeene du Raid, 11, rue de Vaugirard, 75006 Paris, France; (16-1) 326.97.52; telex: Wag-Voyages 290716F. —*WL* ■

IN BRIEF

This month's additional festivals have been compiled by Melody Pariser and Wendy Lidell with the help of Gadney's Guides and FIVF files. Listings do not constitute an endorsement, and since some details change faster than we do, we recommend that you contact the festival for further information before sending prints or tapes. If your experience with a festival differs from our account, please let us know so that we can improve our reliability.

Domestic

● *ACADEMY AWARDS,* April, will admit SHORT FILM entries until Dec 31, 1983. For detailed explanation of rules and eligibility, see p. 31, Sept '83 *Independent.*

● *AMERICAN ASSOCIATION FOR THE ADVANCEMENT OF SCIENCE—SCIENCE FILM FESTIVAL,* May 24-29, emphasizes recent educational & entertaining films that deal with the natural and social sciences, the technologies derived from them, & the social issues they raise in an attempt to increase the public's understanding of science. Since 1947, fest has been held in conjunction with the Association's annual meeting. No awards, but event is widely publicized, open to the public, & attendance averages 5000. Previews may be sent in ¾" video; 16mm mandatory if film is chosen. No fee; fest pays return postage. Deadline: Dec 31. Contact: Claire Cirolia, AAAS Science Film Festival, 1101 Vermont Ave NW, Room 1065, Washington DC 20005.

● *ARBOR DAY AWARDS,* Apr 28-29, recognizes outstanding tree-related activities in communications, education & planting projects. Entries in 16mm or ¾" video must deal with importance of trees. No fee; entrant pays all postage. Deadline: Dec 31. Contact: John Rosenow, Nat'l Arbor Day Foundation, 411 South 13th St, Suite 308, Lincoln NE 68508; (402) 474-5655.

● *H. WERNER BUCK TRAVEL FILM FESTIVAL,* Jan 7-15, gives recognition to outstanding films on travel, vacations & sports. Held in conjunction with Anaheim Sports, Vacation & Recreational Vehicle Show, attendance averages 50,000. Five categories: USA travel (gov't & commercial sponsors); foreign travel (gov't & commercial sponsors); sports, outdoor & RV recreation. 16mm only. Winners receive plaque; grand prize victor awarded $500 & trophy. Entry fee: $75; fest pays return postage. Deadline: Dec 20. Contact: Walter Dingman, 3031 W. Burbank Blvd, Burbank CA 91505; (213) 841-9850.

● *INPUT '84,* Apr 8-14 in Charleston SC, an annual forum for exchanging programming ideas among producers, programmers & others interested in innovative television has granted FIVF an extension until second week in November (originally conference wanted forms by first week in October). Work accepted in film in Super-8, 8, 16 & 35mm; video in ½", ¾", 1" and 2". Contact: Michael Mears, No Sacred Cows, Inc. P.O. Box 7582/DTS, Portland ME 04112; (207) 775-1193. Enter ASAP!

● *OUTDOOR TRAVEL "TEDDY" FILM FESTIVAL,* February, recognizes excellence in outdoor, ecology & travel films through a wide variety of categories. Abundance of awards (Teddys) may provide incentive to invest $90 entry fee. 16mm/¾" video only. Deadline: Dec 9. Contact: Leonard Barnes, Automobile Club of Michigan, Auto Club Drive, Dearborn MI 48126; (313) 336-1211.

● *POETRY FILM FESTIVAL,* Dec 3-4, attempts to demonstrate new ideas and treatment of poetry by integrating poetry & film. Poetry Film Archives purchases prints of all winning entries. Work in ¾" video, Super-8 & 16mm should not be longer than 15 min. Entry fee: $5. Deadline: Dec 1. Contact: Herman Berlandt, Director, Fort Mason Center, San Francisco CA 94123; (415) 621-3073. ■

Foreign

● *BELGRADE INT'L FESTIVAL,* February, stresses humanistic & progressive films. Belgrade is recognized by the Int'l Federation of Film Producers Association (IFFPA) & accepts features only, any gauge. Entries must be accompanied by synopsis, stills, posters, dialogue & subtitle list in original and English, French, German or Russian. Categories: best world films, best of year's productions from developing cinematographers, film parade for children, confrontation (recent trends), new Yugoslavian film. No awards. Entry fee not specified. Fest insures all prints. Deadline: December. Contact: Donka Spicek, Editor-in-Chief, Sava Center, Milentija Popovica 9, 11070 Belgrade, YUGOSLAVIA; tel: 639-125, 438-086.

● *EXPLORE CANADA TRAVEL FILM AWARDS,* February, awards travel & recreation films encouraging Canadian tourism. Works emphasizing travel promotion or leisure time activities, travelogs & films for TV are taken in 16 & 35mm. No entry fee. Awards presented. Deadline: December. Contact: Travel Industry Association of Canada, Suite 1016, 130 Albert St, Ottawa, Ontario K1P 5G4, CANADA; (613) 238-3883.

● *INSTITUTE OF AMATEUR CINEMATOGRAPHERS (IAC) INT'L FILM COMPETITION,* Feb-Mar, will select for the 51st year best amateur films for London Amateur Film Festival. Founded 1932, IAC sponsors event & is considered oldest amateur cinematographer's organization in the world. Amateur films made without professional assistance other than processing, copying and sound transfer are welcome in 16, 9.5, 8 and Super-8mm. Entries often duplicated for IAC Film Library, which may distribute winning films. Great variety of awards presented. Entry fee: 2 pounds; entrant pays return postage. Deadline: December. Contact: Institute of Amateur Cinematographers Int'l Film Competition, 63 Woodfield Lane, Ashtead, Surrey KT21 2BT, ENGLAND; tel: 037-22-76358.

● *HONG KONG VIDEO ARTS FESTIVAL,* winter, is in its early planning stages. Video artists are invited to write expressing interest in being exhibited in Hong Kong. Be sure to tell them you read about it in *The Independent.* We will provide more information as we get it. Don't send tapes now. Contact: Michael Chen, Gallery Coordinator, Hong Kong Art Center, 2 Harbour Road, Wanchai, Hong Kong. ■

Shipshape Shipping

***FIVF**'s new guide clears up the mystery of how to ship your films/tapes abroad—and get them back again! Examples from 6 countries show how long it takes, costs, customs requirements. The handbook also compares US Postal Service with private air freight. $3 per copy plus $1 postage/handling.*

Coming Attractions

- *Speaking Nearby, Not Speaking About. Trinh T. Minh Ha revises anthropological film during a Senegalese journey.*
- *Performance/Dance into Video/Film*
- *Independent Feature Market Celebrates Fifth Anniversary*
- *AFI-LA Festival*
- *SF Indies Tour China—The Differing Contexts of Limited Means*

In the next issue of THE INDEPENDENT

NOTICES

***NOTICES** are listed free of charge. AIVF members receive first priority; others included as space permits. Send notices to THE INDEPENDENT c/o FIVF, 625 Broadway, 9th Floor, New York NY 10012. For further info, call (212) 473-3400. Deadline: 8th of second preceding month (e.g. November 8th for January/February). Edited by Mary Guzzy.*

Buy ● Rent ● Sell

● *FOR RENT:* Sony BVP 300 broadcast color camera w/Fujinon 12×9 zoom lens and Sony Shotgun mic, $275/day w/technician. Contact: Reed Productions, (212) 866-3440, NY.

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● *FOR SALE:* ¾" Sony editing system, 2860A & RM 430 controller. Will sell separately or complete system. Contact: Public Interest Video, (202) 797-8997, DC.

● *FOOTAGE AVAILABLE:* Latin America Policy Documentation Project (LAPDP) documents US policy in Latin America, including footage of Washington press conferences, rallies & critiques. Call: (202) 797-8997, DC.

● *FOR SALE:* Cheap multi-trak recording Dukorder 8140 recorder recently overhauled. 4 tracks w/ synch. At 7½, 3½ i.p.s. Mint condition. $350, negotiable. Contact: Ernest Gusella, (212) 925-9095, NY.

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● *FOR RENT:* Panasonic 3990 low-light camera, SO VO-4880, 4 BP-60 batteries, 5" monitor w/battery, fluid-head tripod, Sennheiser mic, lav, Smith Victor lights, cords & accessories; very portable: $225/day, w/operator. Contact: Alan/Caryn, (212) 222-3321, NY.

● *FOR RENT:* Complete broadcast-quality production pkg. Includes Ikegami HL-83, ¾" JVC 4700U, color Videotek monitor, wave-form, mics, lights & tripod. Production personnel also available. Competitive rates. Contact: Everglade Prods., (212)925-1247, NY.

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● *FOR SALE:* 6-plate Steenbeck; old but good, rebuilt w/additional amplifier & speaker: $6000 or best offer. Call: (212) 765-8860, NY.

Conferences ● Workshops

● *COMING TO YOUR TOWN* in January: Bob Brodsky & Toni Treadway S-8 Film Workshops. Neighborhood Film Center, Philadelphia PA: Toledo Media Project/Ohio State University, Toledo OH; Film in the Cities, St. Paul MN; Caribbean Center for Understanding Media, St. Croix. Sponsored by NEA. For more info, contact above Media Arts Center nearest you.

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● *TELECOMMUNICATIONS SEMINARS AT NYU:* "Writing Successfully for Film & TV Markets," Sat., Nov. 5, 9:30 am-5 pm, Theodora Sklover & Pat Richwood, moderators; "Study of Careers at Cable TV Programming Svcs.," Thurs. Thurs., Nov. 10, 9:30 am-4:40 pm, Eugene Secunda, moderator "Creating Progamming for New TV Markets," Sat./Sun., Dec. 2, 3, 9:30 am-5 pm, Theodora Sklover, moderator. Contact: Programs in Communications & Media Technology, NYU School of Continuing Ed., 331 Shimkin Hall, NY NY 10003, (212) 598-7064.

● *CABLE TV NETWORKS:* Planning & Utilization for Business, Govt. & Education; at University of WI-Extension, Madison WI. Contact: Barry Orton, (608) 262-3566.

● *NORTH AMERICAN TELEVISION INSTITUTE* sponsors intensive full-day seminars designed to strengthen professionals' skills in editing, directing, scripting, sound, audio field production, post-production, computer animation, technical troubleshooting, management & video production technique. Nov. 1-4, Hartley Hotel, Atlanta GA; Dec. 6-9, Hyatt at La Airport, Los Angeles CA. NATI is division of Knowledge Industry Publications, Inc. Contact: Ellen Parker, KIP, 701 Westchester Av., White Plains NY, (800) 431-1880, in NY (914) 328-9157.

● *WORKSHOPS AT COLLECTIVE FOR LIVING CINEMA:* Beginning Filmmaking—basic technical & aesthetic foundation in filmmaking using S-8, camera provided for entire course. Nov. 7-Dec. 21, Mon. & Wed. 7-10:30 pm, Darrell Wilson instructor, $150. Optical Printing—basic processes using JK printer. Printer tests will be filmed. Completion of course qualifies student for use of Millenium's JK printer. Equipment & film provided. Nov. 12 & Nov. 19, 10 am-6 pm, Bill Brand, instructor, $85. Editing Techniques—explores problems of cutting (synch sound editing, A & B rolling, preparation for mix. Flatbed editing table, film & equipment provided. Dec. 3 & Dec. 12, 10 am-6 pm, Alan Berliner, instructor. $85. 10% tuition reduction for CLC members. Contact: CLC, 52 White St., NY NY 10013, (212) 925-2111.

● *THE BUCK STARTS HERE: ENTERPRISE & THE ARTS:* 2-day conference sponsored by Volunteer Lawyers for the Arts explores legal aspects of profit ventures for non-profit organizations including restrictions on earned income, film/video contracts, publishing, merchandising, real estate transactions, etc. Panelists include James C. Crimmins, co-author of Rockefeller Bros. Fund study, *Enterprse in the Non-Profit Sector;* Margaret C. Ayers, Exec. Dir. of Robert Sterling Clark Foundation, Donald Elliott, esq., Marsha Brooks, esq. & many more. Thurs. & Fri. Dec. 1-2, $125. Enrollment limited. Contact: VLA, 1560 Broadway, Ste. 711, NY NY 10036, (212) 575-1150.

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● *SONY BVU ¾" EDITING:* $25/hr. w/editor. Contact: Kathy Abbott/Karen Ranucci, (212) 242-2320, NY.

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● *29th STREET VIDEO* "where the best edits cost less" offers ¾" video editing & production svcs. Sony 5850 decks, RM 440 editor, Microgen character generator, fade-to-black, audio mixer, mics, aduocassette tape recordes & more. Production svcs. include JVC KY-2000 camera, Sony 4800 deck, tripod, production mics, lights, more. Contact: Tami/David, (212) 594-7530, NY.

● *EDITING & POST-PRODUCTION FACILITIES AVAILABLE:* Short-term rentals only. 9am-5pm business days. KEM 8-plate 16/35mm, ¾" video editing, sound transfer, narration recording, extensive sound effects library, interlock screening. Contact: Cinetudes Film Productions, 295 West 4 St., NY NY 10014; (212) 966-4600.

● *NY VISUAL ANTHROPOLOGY CENTER* expands video services. Low cost, 24 hr. ¾" post-production facility for media artists & indie producers. JVC RM 88U edit controller, JVC 6600U & 8200U recorders w/ features that make rough edit economically feasible. $10/hr. self-service, 10 hr. minimum; $20/hr. w/ technician; $15/hr. dubbing ¾"-¾" or VHS; $5/hr. logging & viewing. Reservations in advance. Contact: NYVAC, 116 Houston St., NY NY 10012, (212) 473-6947.

● *EDITOR OF ACADEMY AWARD* nominated documentary now cuts ¾" video off-line. JVC decks w/FM dub, Cezar 1VC microprocessor controller, special effects keyer & colorizer, fade to black, waveform & pulse cross monitor, B&W graphics camera w/animation stand & titling system, mics, turntable, audio cassette, VHS time code burn in. $25/hr. for projects under $3500. Contact: Bruce Ettinger, (212) 226-8489, NY.

Films ● Tapes Wanted

● *FANLIGHT PRODUCTIONS,* distributors of health & child care-related films, seeks new titles to introduce to our customers & expand service into other directions of health education. Contact: Carole Katz, 47 Halifax St., Boston MA 02130, (617) 524-0980.

● *VIDEO DISTRIBUTION CO.* catering to nightclubs seeks video artists & archive owners interested in having work distributed throughout US. Contact: Ilene Staple, ZOOM Video, (212) 737-5606, NY.

● *FILMMAKER SEEKS FOOTAGE* of families/tourist groups at Niagra Falls taken before 1960. 16mm only. Contact: Larry Hott, 20 Kingsley Av., Haydenville MA 01039.

● *FOX/LORBER ASSOCIATES,.* specialists in TV marketing & distribution, expanding feature film library for representation. Interested in full-length English language films w/primarily narrative structure for sale to pay TV/cable, broadcast & home video, both domestic & foreign. Minimum length: 60 min; no subtitles. Contact: Ericka Markman, Fox/Lorber Assocs., 79 Madison Ave. #601, NY NY 10016; (212) 686-6777.

● *PELICAN FILMS* seeks films/tapes for distribution to holistic health movement. We offer alternatives to traditional non-theatrical distribution. Contact: Arthur Hoyle, 3010 Santa Monica Blvd. #440, Santa Monica, CA 90404; (213) 399-3753.

● *WANTED:* Projects wanted for major syndicated co. Also, completed or nealy completed TV products to be licensed for future syndication. Call: (212) 354-9553, NY.

Funds ● Resources

● *MICROCOMPUTER RESOURCE CENTER* provides low cost technical assistance for nonprofit organizations in use of microcomputers at flat fee. Community rental time available. Contact: MRC, 93 Franklin St., NY NY 10013, (212) 219-1258.

● *OMNI PROPS:* Design & construction of strange, unusual props & set pieces for film, video, photography. Contact: R. Sands, 179 Grand St., Brooklyn NY 11211; (212) 387-3244.

● *NYC ARTS FUNDING GUIDE:* Profiles over 60 corporations & foundations which fund NYC arts groups & institutions. $10, includes postage. Contact: Center for Arts Information, 625 Broadway, NY NY 10012, (212) 677-7548.

● *ASSOCIATION OF HISPANIC ARTS:* Resource library available to organizations, artists, students for research on arts funding & education. Information on fellowships, grants, fund-raising, public relations, community services, surveys & other art-related material. By appointment. Call: (212) 369-7054, NY.

● *ART PAC:* Newly organized political action committee dedicated to interests of artists, not institutions & administrators. Contact: ART PAC, 210 Seventh St. SE, Ste. A-18, Washington DC 20003, (202) 547-5146.

● *NEA DEADLINE:* American Film Institute/NEA Film Preservation Program, Dec. 15. Contact: NEA, Washington DC 20506.

● *CPB DEADLINE:* Open Solicitation projects, Dec. 16. Contact: Corporation for Public Broadcasting, 1111 Sixteenth St. NW, Washington DC 20036.

● *NORTHWEST FILM STUDY CENTER* accepting applications for Video/Filmmakers-in-Schools 1983-4. One wk. to 6 mon. residencies in schools & community settings open to professional filmmakers, animators & videographers. Contact: Howard Aaron, Education Coordinator, NWFSC, 1219 SW Park, Portland OR 97205, (503) 221-1156.

● *AMERICAN FILM INSTITUTE* offers internships to promising new directors, age 21 or older. No application deadline. Contact: AFI, 2121 N. Western Av., LA CA 90027.

● *NEGATIVE MATCHING:* A & B rolls cut, scenes pulled for opticals, etc. Color, b/w, reversal negative stocks, reliable svc., reasonable rates. Call: (212) 786-6278, NY.

● *COMING OUT WEST?* NY indies planning to shoot in No. California or Bay Area can save time &



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New England Fiddles features traditional musicians influenced by the traditions of Cape Breton, Acadia, Quebec and Ireland.

money by contacting Karil Daniels to coordinate most effective, least expensive shoot possible. Ten yrs. experience w/San Francisco independent film video community. Contacts to quality freelance crew members, locations, equipment, services & supplies at best rates. Contact: Point of View Prods., 2477 Folsom St., SF CA 94110; (415) 821-0435.

● *GOT A RIGHTS PROBLEM?* Want to use recording, film footage, obtain music license, get rights to literary work or photo? Barbara Zimmerman's service provides solutions to the problems & more. Special free initial consultation for readers who mention they saw this ad in *The Independent*. contact: Barbara Zimmerman, 145 West 86 St., NY NY 10024; (212). 580-0615.

● *SHOOTING VIDEO IN DC?* Broadcast equipment & services available. Complete camera system $500/day, $1625/wk. 5850 editing. Provide PAs, video techs, archival research & use of extensive stock library. Contact: Videquip, (202) 797-8777, DC.

In & Out of Production

● *VPS SHOOTS SOVIETS*—in video, that is. Eddie Becker of Video Production Service Washington DC has returned from 3-wk, 8-city video tour of USSR w/20 hrs. candid street interviews & daily life scenes. Program produced & directed Dimitri Devyatkin will be offered to Public TV for broadcast this winter. Contact: VPS, 1844 Mintwood Place NW, Washington DC 20009, (202) 332-1000,

● *MORE FIRE:* Narrative about two actresses, supporting themselves as waitresses, who write a restaurant soap opera, *As the Burger Broils.* Film explores conflict between the hunger for art and art of satisfying hunger. Sold to Swedish TV, shown at NY area women's theater conferences & featured at 1982 Radical Humor festival. By Marianne Willtorp w/Dorothy Cantwell & Robin Epstein. Contact: M. Willtorp, (212) 406-0669, NY.

● *ABUELITAS DE OMBLIGIO:* Video documentary about innovative training program developed by Nicaraguan Ministry of Health to train *parteras empiricas* or granny midwives, peasant women who deliver most babies born in northern Nicaragua. By Rachel Field & Jackie Reiter. ½ hr., BW, Spanish & English soundtrack. For rental or purchase, contact: Polyglot Prod., 135 Eastern Pkwy, Brooklyn NY 11238, (212) 636-6026 or Apdo. 4431, Managua, Nicaragua.

● *WE DIG COAL: A PORTRAIT OF THREE WOMEN:* Documentary by State of the Art, Inc. explores issue of women's right to work for equal wages & tells story of Marilyn McCusker, first woman killed in US deep mine accident. Recipient of National Commission on Working Women's Alice Award. Broadcast rights have been acquired by Australian Broadcasting Corp. Contact: State of the Art, Inc., 1736 Columbia Rd., NW, Ste. 110, Washingto DC 20009, (202) 297-0818.

● *BOOKS OUR CHILDREN READ:* ½ hr., 16mm documentary currently in production depicts rural Ohio school's constructive response to parents' concern about alleged "dirty" books in curriculum. Sensitive exploration of literature's value in education & human experience, film offers model for conflict resolution by means of open communication. Funded in part by Ohio Humanities Council, an agency of NEH, & private foundations & individuals. Sponsored by Ohio U. & Fort Frye Local Schools. Contact: Michelle Kamhi, (212) 678-8550, NY.

● *GOOD BYE TO THAT:* Dramatic film portrays lives of 2 women in NYC making their first film together, & manner in which their lives become interwoven w/NYC street people when they attempt to star bag lady, interview pimps & study environs of prostitutes. Explores raw oppressiveness of NYC streets at night. Contact: Pat Maxam, Box 6843, Ithaca NY 14851.

● *18 WHEELER:* Brief portrait of woman truckdriver currently in post-production. Depicts typical workday on an interstate run. Second in series on working women. Partially funded by Illinois Arts Council & Regional Fellowship Grant/Center for New TV. Produced by Lucinda Guard & Sharon Zurek. Contact: Women Working Project, 3437 N. Paulina Av., #2, Chicago IL 60657, (312) 327-2564.

● *NEW ENGLAND FIDDLES:* Documentary on Northeast fiddle & dance music featuring Cape Breton, Accadian, Quebec, Irish & Yankee traditional musicians playing for contra, square & step dancing. Currently in post-production; 30 min., 16mm color w/stereo sound. Contact: John M. Bishop, Media Generation, 917 E. Broadway, Haverhill MA 01830, (617) 372-0458.

● *THE NUCLEAR SUMMER:* Documentary about Three Mile Island accident & effects on residents of surrounding area. Includes TV news footage from period of accident, interviews w/local farm veterinarian, Dr. Robert Weber & Pennsylvania Secretary of Health, Dr. Gordon McLeod discuss health problems & birth defects in animals & newborn babies which were withheld from public information. Film concludes w/footage of massive demonstration at Shoreham LI nuke. 16mm, ½ hr., color. Contact: Pat Maxam, Box 6843, Ithaca NY 14851.

● *MAKING A DIFFERENCE:* Profiles in courage-type TV series telling stories of people who have fought large institutions & won; currently in production. Contact: Gary Krane, Ideal Communications, 518 9th St. SE, Washington DC 20003, (202) 543-7777. Co-productions available.

● *US vs. USSR: WHO'S AHEAD?:* ½ hr., hard-hitting examination of our military forces *vs.* that of Soviets. Narrated by Martin Sheen, program intercuts statements by President Reagan alleging US inferiority w/interviews w/ generals, admirals, & former top-level CIA experts which demolish Reagan's claims. Produced & directed by Gary Krane. Cassette, $49-59; film, $199. Contact: Ideal Communications, (202) 543-7777, DC.

● *HOW THE PENTAGON GETS ITS MONEY:* Part I1 in a series on defense issues. examines popular misconceptions about defense budget & defense spending. narrated by Hodding Carter. ½ hr. Produced & directed by Gary Krane. Cassette, $49-59; film, $199. Contact: Ideal Communications, (202) 543-7777, DC.

● *LOOKIN' AT BROOKLYN:* Pilot completed for made-for-cable news/feature magazine. ½ hr. segments designed to highlight color & diversity characteristic of "fifth largest city in America" is based on philosophy of community service & contact. Strives to acquaint Bedford Stuyvesant w/Flatbush, Brownsville w/Sheepshead Bay & extols borough's every virtue from Brooklyn Academy of Music to Coney Island's "Oh no. . . you're not gettin' me on that!" cyclone ride. Interviews, restaurant reviews, timely news & editorial. Contact: Al Ritondo, Exec. Prod., New Horizon Studios, 202 East 42nd St., NY NY 10017, (212) 490-0355.

● *FESTIVAL OF GAMES: MAYA CARNIVAL:* Documentary in progress portrays 5-day celebration of carnival in Mayan village in southern Mexico. Combines live-action footage w/interviews & archival material from 1950s. Since shooting original footage, director Thor Anderson continues work w/elders of village of San Juan Chamula, seeking reactions & advice regarding film. Fine cut of work-in-progress will be screened at Collective for Living Cinema, 52 White St., NYC at 8:30 pm, Tues., Nov. 15, 1983. Admission, $2.50. Filmmaker will be present to solicit audience reaction & critique. Call: CLC, (212) 925-2111 to confirm date. *Festival of Games* cinematography by Scott Jutson, Patricia Amlin & Carlos Martinez, sound by Barry Norris & Jesus Parilla & edited by Ismael Saavedra. Color, 16mm, 60 min. Call: (415) 548-9120, CA.

● *IS ANYONE HOME ON THE RANGE?* Portrait of boom & bust of New West in Wyoming, reveals intense controversy between traditional values of American West & economic benefits of massive energy development. Produced & directed by Bobbie Birleffi, funded by CPB & Wyoming Council for Humanities. 1 hr. documentary was broadcast on PBS, Oct. 25, 1983. Contact: Sagebrush Prod., (213) 463-4408, CA.

● *CONVERSATIONS WITH ROY DECARAVA:* Documentary about life & work of master photographer, Roy DeCarava, especially noted for striking portraits of black jazz musicians & Harlem in 1950s. First black photographer to receive Guggenheim, DeCarava is currently professor of Art at Hunter College. Film traces early childhood & struggles which produced internationally recognized master photographer & teacher. Shot on location in NYC & Pebble Beach CA, follows photographer at work & w/his students. 108 photo stills intercut w/action. Narrated by Alex Haley, scored by composer Jimmy Owens, directed by Carroll Parrott Blue. Partially funded by CPB Independent Doc. Fund at TV Lab, WNET-13 & Women's Project of Film Fund. 16mm, color, 28 min.

Opportunities ● Gigs

● *FOR HIRE:* Camerman & sound/tape operator /Panasonic WV-777 camera, Sony VO-4800 VTR,

PHOTO CALL



To all independent video & film folk who send materials to "In & Out of Production": If you have striking b/w production stills from your project, preferably in vertical format with good contrast, send them along with the written copy to Mary Guzzy, Notices Editor. Please indicate whether or not you wish the photo returned & label the still with title, director, actors, situation, return address & phone number. Let's have a full-page photo spread of recent independent work!!

Sony PVM-8000, lights, mics, cables. $250/day, $150/½day. Call: (212) 392-3688, NY.

● *COMPOSER* available for film or video. 20 yr. experience in all styles. Complete professional recording facility from Neve console to OB-8 Synthesizer. Contact: Fred Pohlman, (212) 674-8217, NY.

● *EXPERIENCED RESEARCHER:* Background in documentary, television & business research. Fee negotiable. Contact: Sally, (212) 879-1253 after 7 pm, NY.

● *CINEMATOGRAPHER* available for fiction, documentary. 10 yr. experience in 35 & 16mm. Contact: Feliks Parnell, (212) 759-9216, NY.

● *SCRIPT SUPERVISOR* available to work on low-budget features or shorts. Contact: Mindy, (212) 636-1426, NY.

● *PRODUCTION COORDINATOR/RESEARCHER,* w/documentary experience available for work on film/video projects. Call: Lucy Seligman, (213) 653-1935 days, CA.

● *CREW CALL:* Feature comedy, low-budget. Script cited for merit by major writers' conference. Low wages or very small stipends possible. Planning spring shoot. Send resume. Contact: Greentree Pictures, Box 1180, Riverdale Station, NY 10471.

● *PRODUCTION MANAGER* for low-budget feature comedy shooting in spring. Experience w/very low budget. Send resume & salary requirements. Contact: Greentree Pictures, Box 1180, Riverdale Station NY 10471.

● *CRYSTAL IMAGE COMPANY,* independent NY/NJ-based production company currently accepting scripts, outlines, treatments & proposals for possible 16mm or video narrative or documentary projects. Areas of particular interest: arts &/or music including history, women, children/adolescents, minorities, senior citizens, history, ecology/environment, civic/community/urban studies. No previously published materials please, but prefer WGA registered or copyrighted properties. Contact: Crystal Image Co., PO Box 1802, Bloomfield NJ 07003.

● *CINEMATOGRAPHER* available w/Arri 16SR, fast lenses & lights. Fluent in French, Spanish. Negotiable rates. Contact: Pedro Bonilla, (212) 662-1913, NY.

● *CINEMATOGRAPHER* available for fiction, documentary. Fully equipped including Aaton 7LTR, Cooke 10.4, 16 or S-16, Super Speed L.T1.3. Reasonable rates. Contact: Igor Sunara, (212) 249-0416, NY.

● *DRAMATIC WRITER WANTED* to write feature film treatments for profiles-in-courage type series. Send sample. Contact: Gary Krane, Ideal Communications, 518 9th St. SE, Washington DC 20003, (202) 543-7777 pm only.

● *MANAGING DIRECTOR* to manage small, growing Capitol Hill independent Washington DC company & run marketing operation of progressive defense-related documentary programs & profiles-in-courage type series. Must enjoy direct sales & be imaginative &/or well-connected in marketing. Salary is % of gross (*i.e.* approx. $150-250/wk.) plus generous commission & possible housing. Send resume, references. Also seek fundraiser/consultant. Contact: G. Krane, Ideal Communications, 518 9th St. SE, Washington DC 20003, (202) 543-7777.

● *INTERNSHIPS AVAILABLE:* Washington DC-based progressive independent company will need interns in writing, marketing & shooting. Academic credit, commission-based salary, expenses, no stipend. Contact: G. Krane, Ideal Communications, 518 9th St. SE, Washngton DC 20003, (202) 543-7777 pm only.

● *INTELLIGENT, COMPETENT,* reliable freelance music journalist availabled as crew member weekends in exchange for valuable experience. Contact: Suzette, (212) 753-0127, NY.

● *HIRED GUN:* Eclair NPR w/12-120, sound, full location lighting. fast, friendly & efficient. Fluent French, Spanish. Multi-camera pkgs. also available. Contact: Concept Film/Video, (212) 673-1332, NY.

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Sally Potter's *Thriller* is part of a touring exhibition on the European Avant-Garde Cinema from 1960-1980.

Publications

● *S-8 IN THE VIDEO AGE* by Bob Brodsky & Toni Treadway now available in Spanish, $10, USA. Discounts for residents of Latin America due to grant from Ford Foundation. 2nd English edition now $14.95 pre-paid. Contact: Brodsky & Treadway, 63 Dimick St., Somerville MA 02143.

● *GET THE MONEY & SHOOT:* The DRI Guide to Funding Documentary Films now in third printing. "Every indpendent filmmaker should read this book & every documentary filmmaker should own a copy."—Barton Weiss, *The Independent.* $15 including postage. NY residents add appropriate sales tax. Contact: Documentary Research, Inc., 96 Rumsey Rd., Buffalo NY 14209.

● *CULTIVATING THE WASTELAND:* Sourcebook on cable TV & arts by arts & comunications consultant Kirsten Beck is joint project of Volunteer Lawyers for the Arts & American Council on the Arts. Provides portrait of full impact of cable on cultural groups. Addresses economic and artistic viability of cultural cable programming including potential of public access, how arts organizations can influence terms & conditions of franchises, story behind demise of CBS Cable, analysis of stage to video transfers. Of special interest to independents are sections on fundamental legal aspects of cable deals. securing rights, structuring deal & negotiating contract. $14.95 plus $2 postage 1st copy, $1 postage all additional copies. Checks payable to VLA. Contact: VLA, 1560 Broadway, Ste. 711, NY NY 10036, (212) 575-1150.

● *SURREALISM & AMERICAN FEATURE FILMS* by J.H. Matthews examines surrealist expression in commercial Hollywood films 1930-1970s. Consideration of such classics as *Duck Soup & King Kong.* $11.95. Contact: G.K. Hall Reference Books/Twayne Publishers, 70 Lincoln St., Boston MA 02111.

Trims ● Glitches

● *CABLEVISION HAS INVADED THE AIRWAVES.* Thanks to all actors & technicians; special thanks to Robert Otterbine, the Elvis Costello of modern animation, & most of all to David Wallace of 29th Street Video, Inc.—J. Swift.

● *WASHINGTON DC, PLACE TO STAY:* Up to 3 days while visiting DC. Gratis to progressive film/video/print/radio producers & writers. Contact: Gary Krane, Ideal Communications, 518 9th St. SE, Washington DC 20003.

● *CONTRATULATIONS TO FILMMAKERS SELECTED FOR MANNHEIM FESTIVAL:* Sam Sills, Mary Dore & Noel Buckner (*The Good Fight*), Jackie Ochs, Dan Keller & Green Mt. Post Films (*Secret Agent*), Julia Reichert & James Klein (*Seeing Red*), Ellen Hovde & Mirra Bank (*Enormous Changes at the Last Minute*), Yuet-Fung Ho & Stephen Ming (*Freckled Rice*) Jorge Preloran (*My Aunt Nora*).

● *CONGRATULATIONS TO FILMMAKERS SELECTED FOR EDINBURGH FESTIVAL:* David S. Ewing (*The Big Tomato*), Jane Aaron (*Remains to be Seen*), Fred Barney Tayor & Kimberly Safford (*Los Hijos De Sandino*), Peter Rose (*Secondary Currents*), Flip Johnson (*The Road From Within*), Zoe Beloff (*Visitor*), Doris Chase (*Conversation*), David Carnochan (*Memaw*), Linda Post & Gene Rosow (*Doctora*), Chuck France (*Jazz in Exile*), New Day Films (*Coming of Age*), Liza Bear (*Lost Oasis/Earthglow*), Lina Shaklin, (*SummerSpell*) & Heartland Productions (*Seeing Red*).

● *NYSCA FILM PRODUCTION AWARDS:* 20 NY film productions were awarded a total of $265,000 from New York State Council on the Arts in amounts ranging from $5000-25,000. Of 20 projects funded in last round, 16 recipients are members of *AIVF;* Jane Aaron, Ralph Arlyck, Skip Battaglia, Lizzie Borden, Roberta Cantow, Peter Davis, Doug Eisenstark, Ann Flournoy, Bonnie Friedman, Ana Maria Carcia, Jill Godmilow, Yuet Fung Ho, Lisa Hsia, Bob Rosen, Paul Wagner & Meri Weingarten. Complete list of funded projects & awards available from NYSCA or *AIVF* files.

● *EUROPEAN AVANT-GARDE TRAVELING EXHIBITION* launched with NEA support by American Federation of Arts & guest curator, Regina Cornwell. *The Other Side: European Avant-Garde Cinema 1960-1980,* premiered 9/9 at Museum of Fine Arts-Houston TX, & will be seen wholly or in part at Museum of Fine Arts, Boston MA; Media Study, Buffalo NY; Walker Art Center, Minneapolis MN; Pacific Film Archives, Berkeley CA & many other media centers across US. Included are such avant-garde pioneers as Malcolm Le Grice (Great Britain), Pascal Auger (France), Wim Wenders (West Germany), Ugo La Pietra (Italy) & Ryszard Wasko (Poland).

● *CONGRATULATIONS* to 7 Media Arts Groups who received NEA Advancement grants: Anthology Film Archives, NY; Asian-Cine Vision, NY; Academy of Media & Theater Arts, SF; Boston Film/Video Foundation; Center for New Television, Chicago; Film Arts Foundation, SF; & Rising Sun Media Arts in Santa Fe, NM. ■

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Restoration of the Arts by the Feds

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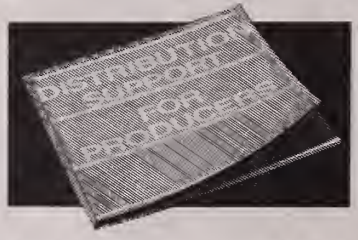
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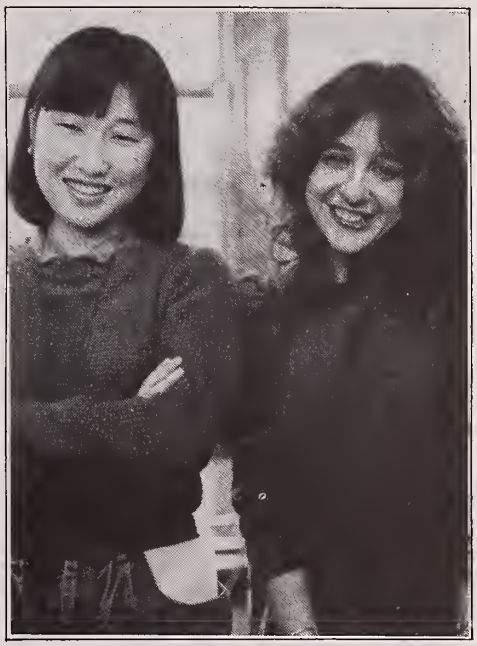
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Edited by Mary Guzzy

COVER: A few of the faces in Trinh T. Minh-ha's "Reassemblage." "The film is an outgrowth of reflections that I've had on anthropology, but the film is not just on anthropology. When I refer to the anthropological context, in what I would call polemical statements, they are not an assertion of a position or a judgment but simply statements that open into questions. I stayed away from the enthnocentric illusion that objectivity lies in 'the other.' In order to legitimize what they say, enthnologists and anthropologists usually insert some kind of voice from the person that they are filming, to give an inkling of objectivity. This is not what I was after. The whole film was a reflection, and I tried to speak as close to the people as possible. But it's not speaking for them or about them."—TTMH

Coming & Going

After many years of loyal service to AIVF and ***The Independent,*** *assistant editor Fran Platt is gone. In late October Susan Linfield and Renee Tajima arrived as associate editors of* ***The Independent,*** *just in time to join in for the production frenzy on our December issue. Susan Linfield has written for* Film Comment, Cineaste, The Village Voice, *and other publications, and hopes to expand our coverage of regional independents and discussion of critical issues filmmakers face. Renee Tajima, former administrative director of Asian Cine-Vision and editor of* Bridge *magazine, will be concentrating on video, Third World themes and reporting national indie news.*



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MEDIA CLIPS

Restoration of the Arts; Dominican Censor; Artists' Dispute

DEBRA GOLDMAN

After several seasons of bowing to the Reagan Administration's arts funding priorities, Congress, in a burst of election year concern, has voted to restore the savaged arts budget. The National Endowment for the Arts received $143.8 million this year and was slated to get $125 million in 1984 but should Congress have its way as expected, the budget for NEA will instead be set at $162 million. The National Endowment for the Humanities, which was due to have its $130 million budget cut to $112.2 million in 1984, can instead expect funds totalling $140 million.

In another sign that the Reagan arts funding philosophy is floundering on Capitol Hill, the eleven-member Temporary Commission on Alternative Financing for Public Communications concluded in its October report to Congress that increased federal dollars, rather than advertising revenues, are the key to the future of public television. Yet alongside its recommendation that PTV retain its prohibition on advertising, the Commission also suggested that the rules governing corporate underwriting be relaxed to allow for short "messages" and brand-name indentification.

PBS is clearly not holding its breath for Congress to act on the Commission's recommendations for more federal support. Suzanne Weil, PBS' senior vice president of programming, assured *Variety* that the network, in the hope of netting more contributors, is "certainly offering more 'mainstream' programs than ever before."

One new member of the PBS underwriters club is cigarette manufacturer R.J. Reynolds. Although cigarette ads have been prohibited on commercial television for over a decade, PBS argues that R.J. Reynolds is a "diversified" company and therefore entitled to the public airwaves. The first program to appear under the aegis of the corporation was *Where Dreams Debut: The North Carolina School of the Arts*. Is it just coincidence that North Carolina is also where R.J. Reynolds' tobacco products are manufactured?

DAVID KELLER



Senseless Censor

Over the last two years Glenn Silber's and Tete Vasconceles' documentary *El Salvador: Another Vietnam* has been seen by audiences on several continents. Along the way it has garnered a Golden Dove at the Leipzig International Film Festival, a Grand Prize at the Balboa International Film Festival, an Academy Award nomination for Best Documentary and a Special Jury Prize at last year's US Film Festival. Last summer it was slated for a public showing in Santo Domingo, Dominican Republic by Producciones Palau. But Dominican exhibitor Rene Fortunato reports to Icarus Films, *El Salvador's* distributor, that the documentary's audience has so far been limited to the confines of the Direccion Nacional de Investigaciones—the Dominican CIA.

According to Fortunato and various press reports, the print was sent to the Comision Nacional de Espectaculos Publicos y Radiofonia, the Dominican censor, on June 24. Dominican law requires that the censor report its verdict within five days of viewing. However, the deadline came and went without any word from the commission. After a month had passed Producciones Palau learned that the print had been seized by the DNI on July 22. The film remains in the DNI's possession.

Fortunato and his partner Jose Bujosa Mieses have made a public appeal to Dominican president Salvador Jorge Blanco, protesting that the seizure is a violation of Dominican law. Their appeal has thus far received no response, and hope is fading that the print will ever surface again.

Last Picture Show: "The Movies" Down in Five

"We tried to do too much, too fast on too little," said editor-in-chief Charles Michener, sadly summing up the recent and untimely demise of *The Movies* magazine. *The Movies* suspended publication on Oct. 17 after only five issues when its chief investor, real estate entrepreneur Neil Morgan, suddenly decided to pull his financial backing. "We assumed, of course, that if we needed more money initially, it would be there," Michener noted. "You don't launch a magazine in five issues."

Though its lifespan was unusually short even as the magazine world turns, *The Movies'* brief audition was troubled from the start. "We got locked into an early publication date for the first issue," Michener stated. "Over half the money was spent on circulation promotion. Also the first promotion made the magazine seem less sophisticated than it was ultimately supposed to be. When people got the first issue they didn't know what to make of it."

What was the message of *The Movies*? According to Michener, "We were geared to a general reader who is alert and goes to the movies. We wanted to key into how movies

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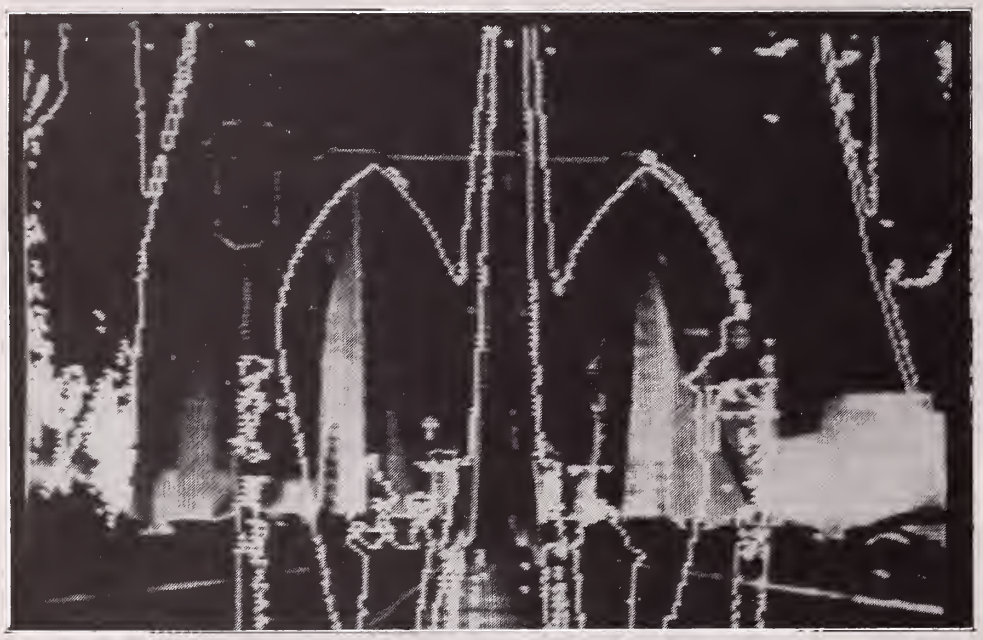
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Artists Present Artists presented Reynold Weidenaar's videotape *Brooklyn Bridge* with an accompaniment of live clarinet music.

interact with culture and society and the impact of movies on culture. The title really just gave us a focus from which to explore. The magazine was slightly irreverent, hopefully not smart-ass, though we probably were at times."

In the premiere issue the lead article by Jules Feiffer on heroes from movie eras past and the continuing need for heroes in our lives seemed to fit the format of exploring cultural connections envisioned by Michener. He also had plans to report in depth on the independent film scene beyond Sayles and *Smithereens.* A lucid initial article by Diane Jacobs, "Staying Out of Hollywood," was followed by Pat Aufderheide's coverage of Robert Young's *Ballad of Gregorio Cortez,* and a December article on Lizzie Borden's *Born in Flames* was in the works. "Independents are the unsung heroes of film," said Michener. "It's a subject close to my heart."

But a glance at its glossy full-page ads says *The Movies* wanted to appeal to the upscale young audience that sips Cointreau from a Ralph Lauren polo shoe, while an in-depth cover story on the life of teen actress Diane Lane could hardly stir the blood of the intellectual culture vultures and quiche-eaters of the New York Film Festival crowd. While Michener had dreams of a *New Yorker* for cinephiles, the management was promoting a magazine that came off as a cross between *People* and *Photoplay.* The result of this conflict in styles and approaches was reflected in the lack of cohesiveness evident in the issues that went to press.

The Movies began with a circulation of 60,000 and at the time operations ceased it had an estimated 100,000 readers. Although currently there are no plans to revive the magazine, Michener did remark with admirable resilience, "Maybe we'll come back one day as *The Movies II.*" Roll over, Rocky. —*Mary Guzzy*

Independent Bookshelf

Don't look any further for essential media tomes. These titles are available at AIVF:

How to Enter & Win Video/Audio Contests
Alan J. Gadney
$8.00

Independent Feature Film Production
Gregory Goodell
$17.95

The Independent Filmmaker's Guide
Michael Wiese
$12.95 AIVF members
$14.95 non-members

Motion Picture, TV & Theatre Directory
Motion Picture Enterprises
$5.95, mailed free to members

Selected Issues in Media Law
Michael F. Mayer
Young Filmaker's/Video Arts
$2.50

East Village Lock-Out Of Artists Present Artists

How's a video artist who's not Nam June Paik or a performance artist who's not Laurie Anderson get his or her work before an audience? If they wait for an invitation from an established exhibitor, they probably won't. But there is another option for new faces: joining forces and producing each other's work.

At least that's what Carlo Altomare of the Alchemical Theatre Collaborative and video artist Alex Roshuk of the 185 Nassau Street Corporation (a non-profit agency that provides visual and performing artists with technical assistance) had in mind when they approached John Brick of the New York Theatre Exchange last June. NYTE's East Village performance space had been dark much of the previous season and they hoped to put an end to that waste by taking over its management. After several meetings, Brick agreed to let them book the theater for the fall season. Altomare and Roshuk asked a group of volunteer "artists as agents" from a wide variety of backgrounds to invite their peers to participate. Together they put together "Artists Present Artists," a program of music, theater, performance, readings, film and video.

Having eliminated the need for the professional curator's "critical, outside view" (to use Roshuk's phrase), the artists were in control of their own fate. Or so they thought until two weeks into the season when Brick and Kevin Barry (the latter representing himself as Brick's lawyer) had the police evict APA from the theater, disconnect the phone and put a chain on the door. Brick also began calling the artists who were on the schedule to tell them their performances had been cancelled.

"I still don't know what Brick's reasons were," says Roshuk. "He had seemed sympathetic to what we were trying to do." In fact, APA had been in the midst of re-negotiating its agreement with Brick in the hope of extending the season through the spring when the lock-out took place. Luckily for APA, Judge Ira Gammerman of the New York State Supreme Court refused to adjudicate the dispute because the agreement between the two parties was a lease, not a co-production contract. He said that the case was a landlord/tenant dispute and should have been referred to housing court. (This mistake, according to Roshuk, must have been Barry's. "He's not even a member of the New York Bar. He's from Florida and didn't seem to realize that things were done differently here. So now Brick's corporation is in default for appearing without counsel.")

Judge Gammerman's refusal to act meant that APA could move back into the theater. (During the lock-out, some performances were held in the street.) But the phone, listed under NYTE's name and under Brick's control, is still disconnected. And Roshuk, who booked the video events (including Reynold Weidenaar's experimental image processing cum electronic music and Barbara Broughel's feminist "commercials"), is concerned about how APA is going to find its audience and vice versa. "It's really unfortunate that this had to happen right at the beginning of a new program... people who have seen the schedule call to find whether something is still on or what time it starts and hear that the phone's been disconnected. They know something weird is going on and they're not going to bother to come to the theater."

At press time, Brick hasn't made any further attempts to get APA out of the building, but he also hasn't provided any maintenance for it. Since the building has a broken boiler, APA may be forced out by circumstances beyond its control.

Whatever happens with the NYTE site, Roshuk, Altomare and their associates are committed to keeping the spirit of APA alive. They plan to see out the season as scheduled and are thinking of ways to re-structure the program

for the future, perhaps by using several different spaces on a part-time basis. —*Andrea Estepa*

Midwest Film Conference Wraps

Citing a lack of foreseeable growth due to the rise of cable and other video delivery systems and the subsequent decline of the traditional distribution support, the 16-year-old Midwest Film Conference, dedicated to showcasing creative short films, has decided to stop "while [it] owes no money and has an audience." Board of Directors Charles Boos, Suzanne Myers and Rob Orr have seen the work involved in producing the conference grow from a weekend activity to a half-year of intense planning and organizing by a small staff and many volunteers. Certainly the decision to retire a project with integrity while it is still a labor of love is an admirable one. Still, we are sorry to see the conference go and wish the best to all who have contributed to its long, successful existence. —*MG*

Handed a Line

If you were one of the hundreds of people who sent for application and guideline information for film/video script development grants from LINE (Funds/Resources, July/Aug. 1983 *Independent*), you may be wondering why the program fell through. LINE's idea was to award individual grants of $1000–$3000 which would "buy people a month to stay home and write," thus giving them an opportunity to develop their scripts fully before going into production.

Confident that it would be funded on the basis of "its good reputation for supporting the publication of artists' books," LINE went ahead and published a deadline for applications in the script development category. However, none of the funding agencies LINE was depending on saw script development grants for film and video projects as a priority in this case, and one NYSCA Media staffer wondered if there was really a need for such a grant or whether LINE was trying to create one. According to a spokesperson for LINE, "NEA Media said 'no,' NYSCA Film and Media said 'no,' so there was no money to go ahead with the program."

It seems, at least in New York, that there is rarely grant money available to enable people "time to think," as one LINE'er noted. In our result- and action-oriented world, "development" is a concept that isn't yet figured into the creative process by arts funders on the nonprofit scene. For now, it appears that policy will have to remain the bottom LINE. —*MG*

Women in Film Drafts a Constitution

Women in Film (and video), an organization founded a decade ago in Los Angeles, held a national meeting in October to discuss and draft a constitution. At the LA confab, some 40 members of various local WIF chapters

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Courtesy Black Filmmaker Foundation

Julie Dash's *Illusions* examines the WWII film industry.

spoke about how the trade organization, which represents approximately 1800 women working in the film and TV industries, could improve employment for women, positively affect the product which appears on screen, and strengthen chapter and national cooperation. The organization previously existed mainly on the local level, addressing various well-defined local interests; the constitution will be a step towards developing a national profile. Brady Rubin, vice president of the LA chapter, noted that the time had come to set a national agenda "to better the condition of women in our industry." She told *The Independent* that over the years, WIF has learnt from the example of independents that the best way to open doors in the industry is to push one's own film or TV project, rather that waiting to rise within a company.

Drafts and amendments will be circulating until elected delegates convene in January to vote on the constitution. —*Kathleen Hulser*

Black Independents as Genre At BFF Criticism Conference

The positive image controversy, black film aesthetics and feminist perspectives on black film were among the topics discussed during a three-day symposium on Critical Perspectives on Black Independent Film, held in New York City (Oct. 15–17). Organized by the Black Filmmaker Foundation to address the growing gap between critics and producers of black independent films, the symposium included presentations by a distinguished group of academics, critics and journalists to a small but consistent and attentive audience. Talks were interspersed with screenings of such recent classics as *Killer of Sheep* (Charles Burnett) and *Street Corner Stories* (Warrington Hudlin) as well as new works by up-and-coming black indies such as Julie Dash, whose *Illusions* is a resourceful look at the politics of color within the film industry during World War II.



Courtesy Musindo Mwinyipembe & David Koff

***Blacks Britannica*, a controversial look at racism in Brit ain, presented uncut by Journey Across 3 Continents.**

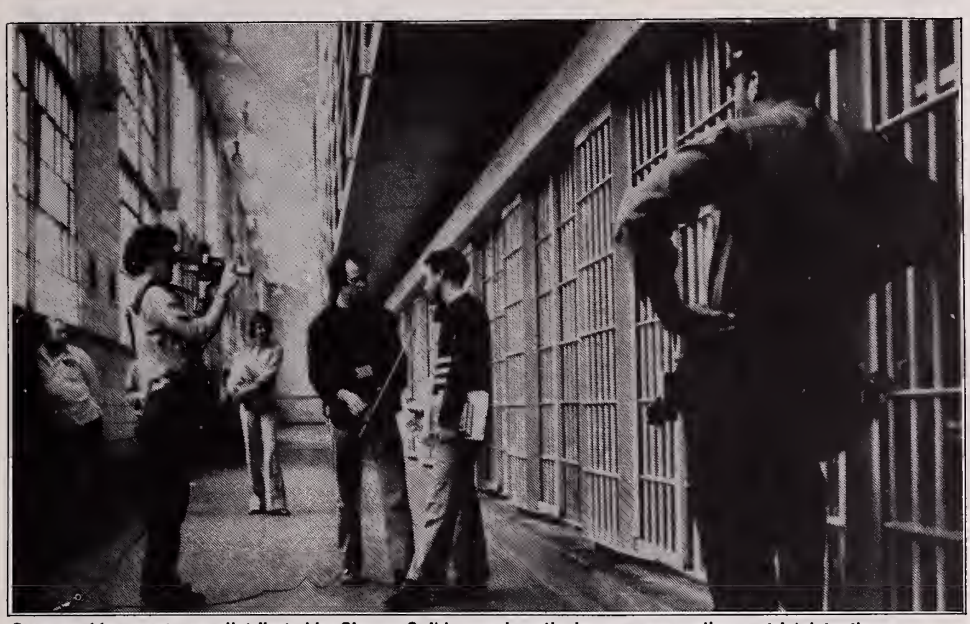
Historian Thomas Cripps pointed out that carelessness surrounds the preservation of black films, the material base for the study of black filmic history. For example, the work of Oscar Micheaux, perhaps the most widely known black independent filmmaker of the silent era, is not well maintained or catalogued, and several of his key films are missing or exist only as fragments. (AFI Preservation Program: please take note!) Philosophy professor Ed Hudlin called for a multi-disciplinary approach to enable critical analysis to grow beyond the cultural cliche of seeing black films only as "race films," noting that films focused solely on racial issues have already led to a stylistic and economic dead-end. Likewise, writer Toni Cade Bambara spoke of the need for critics of black independent cinema to understand "the core black American arts" of dance, literature and music. Bambara's reminiscence of a childhood spent in the RKO Hamilton movie theater in Harlem made one wonder about the future of black cinema artists and critics: Harlem presently has no movie theaters regularly showing 35mm prints.

One flaw of several presentations was an attempt to include *everything*, thereby diluting the speaker's ability to focus on his or her area of expertise. Case in point was Toni Cade Bambara's "Feminist Perspectives," which was ruined by a chronic case of the rambles. In her attempt to define "the conditions of war" for black artists, she failed to focus on enough specifics to distill a sense of direction or an agenda for positive action. Such shortcomings are, clearly, the result of quickly trying to reverse the decades of neglect from which black independent cinema has suffered. —*Isaac Jackson*

Africa in America in Africa

The spirit of international cooperation advocated at last Spring's Third World Cinema Conference is taking hold. Journey Across Three Continents, organized by Pearl Bowser of Third World Newsreel, is the first retrospective festival to bring together African films and independent films by black American producers that deal with African subjects.

Bowser, who has been researching African film for many years and organized this country's first African women's film festival in 1979, says she's been working towards this



Presumed Innocent, now distributed by Cinema Guild, examines the issues surrounding pretrial detention.

project for a few years. "I wanted to show the thematic correlation between films made by Africans in Africa, by Africans in Europe, and by black Americans in the States."

Since a number of filmmakers, both African and American, will be participating in the festival's programs, it will also provide a much-needed forum for dialogue between American indies concerned with Third World issues and their African counterparts. The retrospective screenings will include films by Soulemane Cisse of Mali, Haile Gerima of Ethiopia (currently living in Washington, DC), Ousmane Sembene of Senegal and American indies William Greaves and Sharon Alile Larkin.

Journey Across Three Continents is currently playing New York, with screenings at the Metropolitan Museum of Art and the American Museum of Natural History, and will be travelling to Atlanta, Philadelphia and Washington, DC in 1984. —*Andrea Estepa*

Cinema Guild Expands Titles

After a year of reorganization and finding its feet, Cinema Guild distributors (formerly Document Associates) published a fat new catalogue this fall with well over 200 titles in such categories as Latin America, Criminal Justice, Women's Issues and Native American Studies. Although several distributors have been facing hard times lately, CG is growing—and adding independent works to its offerings. New titles range from *Bitter Cane* by Haiti Films to *Rape/Crisis* by Gary McDonald. In addition to its broad offerings of documentary works and features, CG has been picking up entire collections from smaller outfits. The recently folded Unifilm passed on some 50 titles to CG, according to general manager Gary Crowdus, who also noted that the new catalogue includes works by Pacific Street Films (*Anarchism in America, The Cancer War*), TVG Productions (Claude Beller and Stefan Moore) and International Women's Film Project (Helena Solberg-Ladd). Ladd's *From the Ashes: Nicaragua Today* won a National Emmy in October in the category of outstanding background analysis of current news, beating a CBS documentary for the honor.

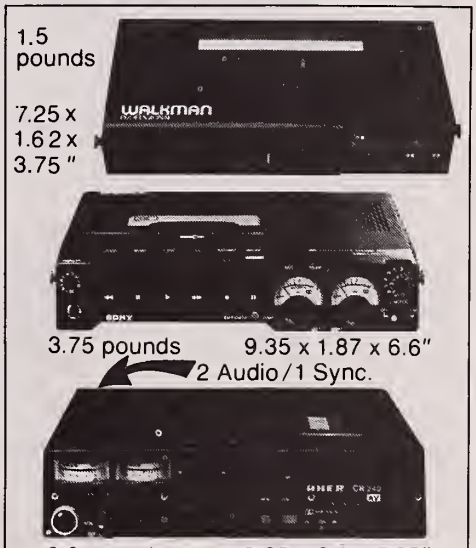
Cinema Guild's new offices are at 1697 Broadway, Suite 802, NY NY 10019. (212) 246-5522. —*Kathleen Hulser* ■

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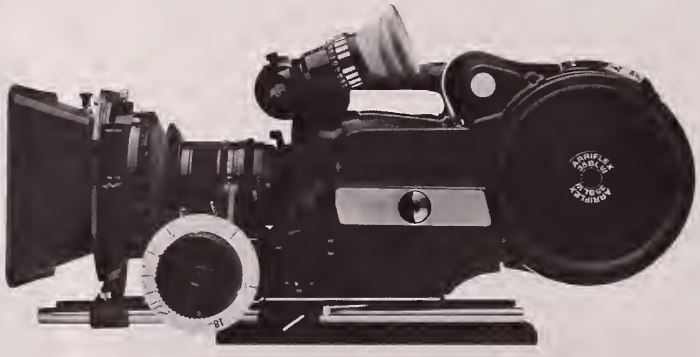
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Wheelers & Dealers At 5th Annual IFP Market

MARSHA J. LEBBY

On the heels of the New York Film Festival came a less-heralded but much more important event for independent filmmakers—the 1983 American Independent Feature Film Market (Oct. 5–14). Now in its fifth year, the Market, sponsored by the Independent Feature Project, was to nearly all minds bigger and better than ever. Over 50 finished features were presented at New York's Cinema 3 Theatre while 30 films in various stages of completion and documentaries between 55 and 75 minutes long were on view in the video sidebar at the nearby Drake Hotel. While the Market unspooled before a healthy mix of television buyers, theatrical film distributors, producers' reps and festival agents, participating filmmakers were able to perform the critical "meet and greet" activities necessary to establishing business relationships. The fact that more business people than ever before registered for the event (IFP director Tim Ney estimated a near doubling of domestic registration alone for a total of 65 companies, in addition to 34 foreign outfits) indicates that certain sectors of the industry are beginning to take independents much more seriously. More specifically, it meant great opportunities to wheel and deal for individual filmmakers.

One of the remarkable things about the Market has been its systematic growth during its brief but eventful life. Originally attracting primarily foreign buyers, a whole spectrum of companies, both foreign and domestic, now attend—such as UA Classics, Showtime, Turner Program Services and ABC Video Enterprises. Representatives from all the major European television channels were present as well as, for the first time, the Japan Broadcasting Corporation. Buyers like the event because, unlike any other festival or market it offers them the opportunity to see a wide range of American independent feature productions and meet the producers whose present and future work they would like to buy in an easy and informal setting. British Channel Four's Derek Hill called the Market his favorite film-buying event in the world.

BUYERS ON THE PROWL

Buyers were, naturally enough, looking for different kinds of product—both to acquire and invest in (thus the video sidebar where films in need of finishing funds could be sampled). Traditionally, the Market has been an effective instrument for attracting production money via the "pre-sale." Witness to this is the number of completed features financed in part by European TV. German TV, for example, had investments in six films this year while Britain's Channel Four provided some funding for four entries. It is unclear at this point how much pre-selling will result from the 1983 Market. Most foreign buyers need to check back home before negotiating deals. Interest did, however, seem to be high. David Fishelson and Zoe Zinman, producer/directors of *City News,* were able to come away from the Market with enough assurance from both German and British TV to begin preparation for their next feature. The producing team sold *City News* to American Playhouse (a rising star in the independent financial firmament), and talked about developing a script for the PTV drama series.

IFP board member Pablo Figueroa said that the Market "tries to walk a tightrope between producers' desires and buyers' needs." According to many independents, that tightrope was successfully traversed. One of the most critical problems facing any filmmaker is exposure—how to get the right people to see your film; for the independent working on a shoestring budget that problem is compounded. But many filmmakers agree that the Market offers a solution. Lance Bird (*The World of Tomorrow*) registered his film at the video sidebar strictly for the exposure—to "let people know that the film is coming out of the closet." He sees the Market as a uniquely valuable event for independents. "It would be just dreadful if (it) weren't around . . . it helps people with limited resources connect with distributors." Bird also pointed out that filmmakers need to realize that many European distributors have concerns widely different from that of Americans—they will often ac-

SCENE AT THE IFP MARKET



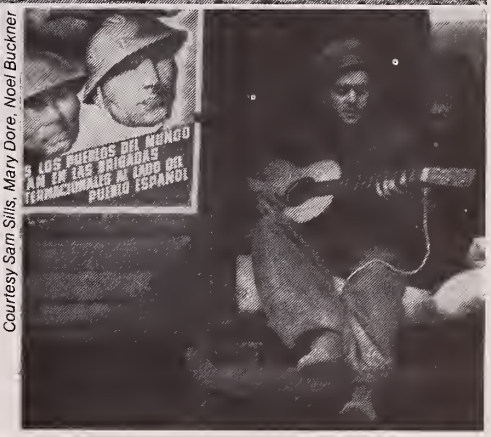
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Courtesy Alexandre Rockwell



Courtesy Haiti Films



Courtesy Sam Sills, Mary Dore, Noel Buckner

Shown at the IFP Market (from top); southern Asian-Americans in *Mississippi Mah Jong Blues;* a world of the imagination in *Hero;* anti-fascist soldiers in *The Good Fight: The Abraham Lincoln Brigade in the Spanish Civil War* (right); Haitian workers in *Bitter Cane* (above).

cept a film with no "names"—and that a first-time director can often make a deal with them. To assist independents in assessing the parameters of industry needs, IFP staff promotes the flow of information through daily newsletters with buyers' hotel addresses, accessible mailboxes for publicity materials, and wine and cheese receptions following the day's screenings.

But filmmakers did have criticisms of the Market, focusing on such problems as the difficulty of knowing which buyers would be most interested in a particular kind of film and the unfairness of being scheduled at, say, 9:30 in the morning. Another problem cited was the "dislocation" of the video sidebar; its presence at the Drake deterred many buyers, so producers with works-in-progress had to labor twice as hard to get people to check them out.

The bottom line, of course, is sales. What kind of action took place at the IFP event? Much is still immeasurable at this point because negotiations begun at the Market may still be in progress. Nevertheless, it's clear that some real deals were completed. Dutch TV, for example, picked up Katherine Matheson's *Comedienne* while Cinecom made a proposal for its American theatrical distribution. Noel Buckner, Mary Dore, and Sam Sills (*The Good Fight*) experienced the sweet joys of courtship as at least five distributors bid for their favors. The filmmakers are now on the brink of a decision. Peter Kinoy, producer of *When the Mountains Tremble,* noted some expected as well as unexpected results of the Market. His documentary received three offers from European TV as well as theatrical bookings in Montreal, Minneapolis and New York (a January premiere is scheduled at Film Forum). In addition, *Mountains*' cameraman Tom Sigel received offers to shoot other films. Eagle Pennell's *Last Year at the Alamo* and Rob Nilsson's *Signal 7* were both signed by Affinity Enterprises, a producers' representative.

IFP hopes, in the future, to improve the Market by bringing investors into the picture. And there was talk of establishing a relationship with the Sundance Institute which would result in a new structure for production finance. Meanwhile, buyers and distributors action seems to increase each year. Some tips for entering filmmakers: do some research on the buyers—ask fellow independents or go directly to the IFP for advice—then zero in. The name of the game is exposure. Until such time as the Market makes available a compendium of buyers' predilections (a frequent suggestion), it's up to the individual to map out a coherent battle plan. Be assertive. Attend receptions. The beauty of this market is that the buyers, by and large, are there to be approached.

For more information contact: Independent Feature Project, 1776 Broadway, NY NY 10019. ■

Marsha J. Lebby is a former assistant director of film at the New York State Council on the Arts, and now writes about film and television, as well as serving as a consultant.

Energy Crisis At PTV Hearings

Amidst many empty seats and a general air of malaise, about 40 people gathered in New York's School of Visual Arts on the evening of October 18 to participate in an AIVF-sponsored hearing on "The State of Independent Production on Public Television." Although several useful proposals were voiced, many participants were disappointed in both the turnout and the general tone of the evening.

Why was the public uninspired, the testimony flat and predictable? The structure of the hearings can be partially blamed. The 1978 hearings, which several participants nostalgically evoked as being "angrier" and more "enthusiastic," were held before the Carnegie Commission, which was then formulating new PTV recommendations for Congress. But to whom were the October hearings directed? No members of Congress attended, so the evening became simply another opportunity for independents to address themselves, thus depriving the event of any sense of urgency. (However, some PTV officials, most notably Ron Hull, head of the Program Fund, attended.) This lack of urgency may also account for the homogeneity of the audience: the oft-cited coalition which independents have repeatedly emphasized as the key to a successful PTV strategy—and which was in fact formed in 1978, resulting in the legislation which established the Corporation for Public Broadcasting—failed to materialize. Not only did invited groups such as the NAACP fail to show, but nearly all the independent producers participating were white.

Another major difference from the spirited '78 hearings lies in the general political climate. The Carter Administration initiated the '78 legislation in a time of relative government fiscal generosity and comparatively liberal arts funding policies. In contrast, independents currently face an unfortunate situation, simultaneously fighting the Reagan Administration (to demand more federal money for PTV), the CPB administration (to demand that a greater portion of its funds be allocated for independents, and that it exert less political and aesthetic control in disbursing those funds), and PBS and individual station programmers (to demand that they carry independent programs after CPB funds them). Not surprisingly, the prospect of such a four-tiered struggle leaves many filmmakers enervated. "I'm a lot more tired now than I was in '78," producer and media activist Dee Dee Halleck said. "The struggle to make a living is much more difficult now."

Nevertheless, some useful ideas did emerge at the hearings. Among them:

- The importance—and fragility—of regional and local production was repeatedly stressed. Dorothy Tod, a Vermont filmmaker, protested the lack of money for regional filmmakers. "Is this the end of the line for us?" she asked. New Yorker Lance Bird proposed that regional medial centers, which address local needs and often have successful fiscal/administrative track records ("along with much less arrogance") be considered possible recipients of PTV funds, taking over some of the producing and allocating functions the PBS stations now fulfill. Producer Daniel del Solar urged that PBS stations be required to air locally-produced programs as a condition for receiving government funds, and that they be prohibited from buying more than a certain percentage of their programming from any one production entity.
- PBS's increasing aesthetic conservatism was noted by several participants. Documentarian Phyllis Chinlund, noting her "frustration" in finding an audience, urged PTV to "open its doors to aesthetic innovation and imagination."
- The importance of avoiding the "whipped dog syndrome" was urged by filmmaker Ralph Arlyck. "Horror stories have a limited use: they make Congress regard us as losers," he warned. "Instead, we should focus on our incredible number of success stories."
- Renee Tajima reminded the audience that minority producers *are* independent producers. "When the independent community gets the sniffles, minority producers get pneumonia," she said, while filmmaker Stefan Moore recommended that "minority programming, reaching out to a diverse audience, should be PTV's first priority."
- The relationship between PBS and CPB—one of "internecine warfare in which independents are the victims"—also drew fire. Several people urged the creation of a separate division within CPB which would be solely responsible for funding and administering independent works.

All such restructuring of and responsiveness by the PTV system is unlikely, however, until independents succeed in developing what Arlyck called the "vitally important" coalition necessary to push for new PTV legislation. The Oct. 18 hearings demonstrated not so much a lack of ideas as a dearth of the energy and strategies needed to implement them.

One final note: Several producers lamented the prominence of BBC programs on PTV; Daniel del Solar went so far as to demand that PBS "buy American," a cry also recently raised by such unions as the ILGWU. But refusing British programs access to our airwaves is no less politically myopic than refusing Indian-manufactured clothing access to our stores. The problem with foreign-manufactured clothes is not, after all, that they are foreign, but rather that they are made by workers paid starvation wages. The problem with British programs lies not in their national origin but rather in that the ones chosen by PBS are slick, big-budget, pseudo-intellectual productions directed almost entirely to the white upper-middle class which PBS insists on seeing as its primary audience. Independents will have to be clear on such issues if we hope to restructure PTV.

—*Susan Linfield* ■

IN FOCUS

Sixteen Going On Thirty-Five

DAVID LEITNER

Since my last column on the subject of Super-16 (*The Independent,* Summer '81), an important event has taken place. World cinema's pantheon of narrative masterpieces has been expanded to include a 16mm production: *Berlin Alexanderplatz.* But due to its Wagnerian 15 hour, 21-minute running time, R. W. Fassbinder's *magnum opus* has not been blown-up to 35mm. (The distributors estimate the cost at $500,000.) This leaves most first-run commercial theaters in a quandary: Rent 16mm projection equipment or forget the whole thing. The theater I attended found it difficult to keep the right and left sides of the screen focused at the same time. This illustrates a technical dilemma independents commonly face: sometimes the ideal format for shooting is less than ideal for commercial exhibition.

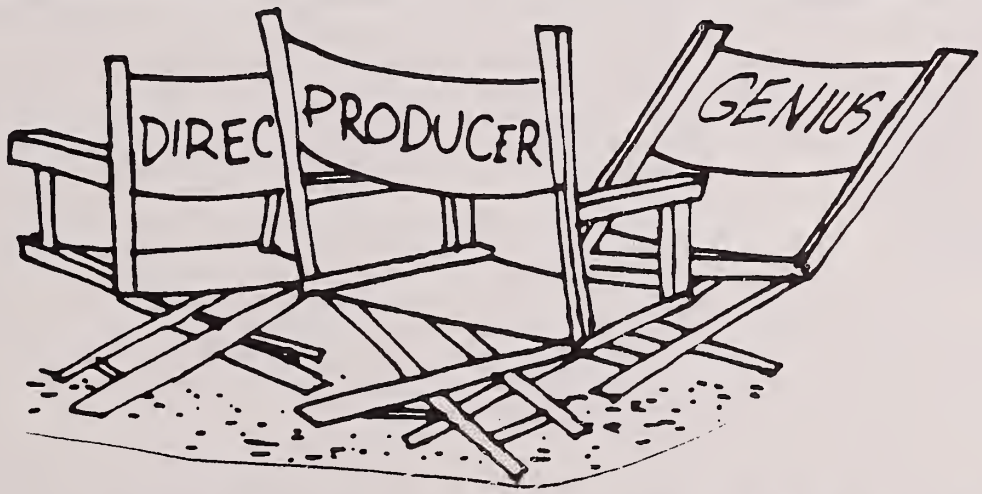
It's no secret that discriminating filmmakers regard 16mm projection as a bane: 16mm optical sound, after all, defines low fidelity. What fewer realize, however, is that 16mm projection *per se* occupies the same realm. For 16mm projection to cover the same screen as 35mm, the projector must use a lens half as long as focal length. This is exactly analogous to the fact that a "normal" angle of view in 35mm cinematography requires a 50mm lens, while 16mm dictates a 25mm lens. As any knowledgeable camera person appreciates, for the shorter focal length lens the "depth of focus" at the film plane—or in the case of the projector, at the gate—is shallower and considerably more critical.

To make matters worse, because the 16mm projector has to spread its illumination over such an angle at a long throw, a very fast projection lens is necessary. The wide f-stop, however, shrinks depth of focus at the projector's gate to an absolute minimum (and incidentally maximizes aberrations that desaturate color). Any buckling of the print, curvature of lens field flatness, or angling of the lens due to sloppy mounting particularly defocuses the 16mm screen image. This is where the larger scale of 35mm is most forgiving.

Also, if 16mm and 35mm projectors filling the same screen have lenses of equal aperture, and if an equal screen illumination requires the same amount of light funneled through each gate, then it's obvious that, per unit area, the cramped 16mm frame is blasted by a brighter, hotter light. This does not promote longer print life.

Would Super-16 have somehow bettered *Alexanderplatz?* No more than Panavision wide-screen would have improved *Citizen Kane.* Each is characterized by brilliant cinematography that plays woof to the script's warp. So tightly woven into the artistic statement is the camera's frame that altering a thread might unravel the whole cloth. (Would that all films aspire to such economy!)

Instead, were Fassbinder's film blown up to 35mm (and it should be), Super-16 would have guaranteed the integrity of his camera's frame in the jungle of theatrical standards. The Super-16 frame is "letterbox" shaped (a European expression) and therefore more resistant to the intrigues of 35mm wide-screen projection. From blow-up—which would entail less magnification than that of the smaller stan-

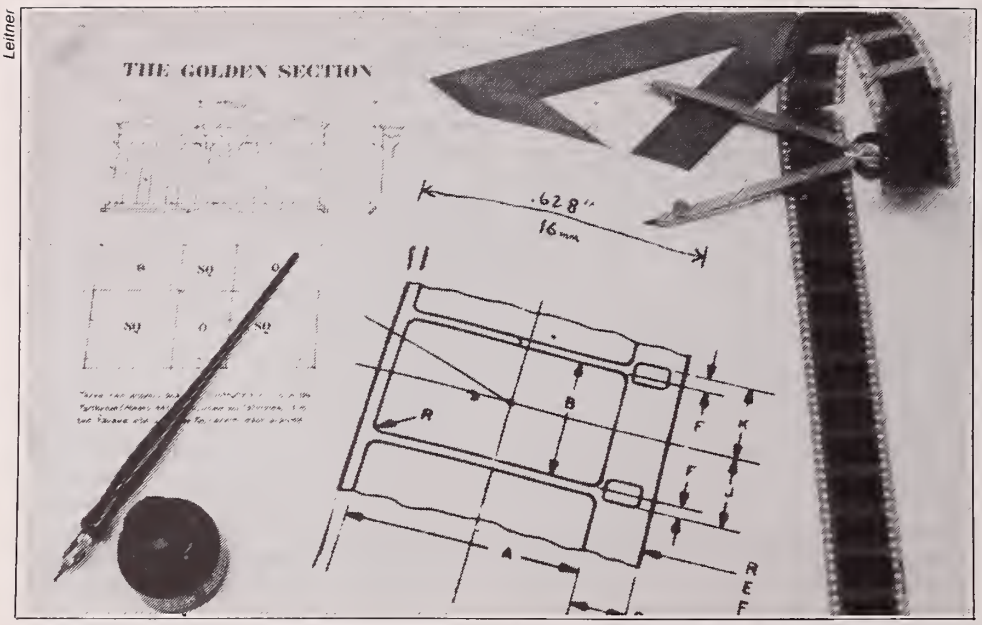


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Leitner

dard 16mm—to screen, each composition would have survived intact.

As it stands, the cinematographic accomplishment of *Alexanderplatz* demands a 1.33 "full frame" blow-up. As a consequence, here's the typical commercial scenario: the projectionist slips a 1.85 hard mask into the 35mm projection gate. Aesthetic judgment? Nay, this action stems from the mundane wish to contain unsightly image spill above and below the screen. (Many theaters can draw curtains to widen the screen but can't vary its height.) A final touch: The projectionist peers through the port, second-guesses the cinematographer, and vertically positions the cut-off—never mind the impact of an arbitrary 25 percent crop in height on the measured dynamic of the 1.33 composition!

STOP & CHOP

Berlin Alexanderplatz was underwritten by German and Italian television ($6 million, or $600,000/90 min.). Is Super-16 applicable to broadcast? Consider the following: Altman's *Come Back to the Five and Dime, Jimmy Dean, Jimmy Dean* was shot for cable, Bob Young's *Ballad of Gregorio Cortez* and Michael Schultz' *For Us, the Living* were produced for PBS's "American Playhouse," and Victor Nunez is completing his long-awaited *Flash of Green* in Florida for the same series.

In the case of the first three, a blow-up was transferred to tape and the wide-screen 1.66 aspect ratio was trimmed from the sides. It's easy to calculate Super-16's 3 × 5 conformed to TV's 3 × 4: 20% of the original frame width, or 10% from each side, must go. That's almost as bad as the height loss in projection of a standard 16mm blow-up. Actually, the situation is worse: the 20% loss occurs *prior* to the nefarious TV cut-off! (cf. *The Independent,* July-August 1982, "The Case of the Vanishing Edges" for detailed chart of 16, Super-16, and 35mm TV cut-offs.)

A partial remedy for composition's sake is to selectively reframe to 1.33 upon transfer. On a scene-by-scene basis, a righthand, lefthand, or central horizontal position is designated, ideally by the filmmaker. It's customary to laterally "scan" the 35mm blow-up, but there are now flying-spot telecines in London and New York that can both transfer and scan Super-16 original.

A better solution might be to transfer the full width of the Super-16. Black borders would be added top and bottom, as is common practice in Europe when wide-screen productions are broadcast. Considering that the average home receiver cuts off 16% of image height and that the added black borders total 20%, such a transfer is not radical in appearance. For two slender black bands at the top and bottom, full height and about 14% more width are available in the living room.

What sanctity can the television frame claim anyway? Although Thomas Edison—not remembered for his artistic insight—once fancied a ¾" × 1" frame, the computer graphics people still feel free to plot square fields on their CRTs. Where no image is desired, beam current is just switched off. And as film people are learning, the dimensions of a picture tube don't determine the absolute shape or size, since a video signal has no corresponding physical dimension. (Let Con Ed's voltage dip and watch the image shrink, not the screen.) If video games commonly exploit a compositional license with the 3 × 4 raster, why can't broadcast television experiment with aspect ratios? Anyone familiar with an underscanned video monitor will wonder what the big deal is.

That Fassbinder, the iconoclast and outsider, managed to finance more than 40 films before his life-imitates-art death at 36 suggests a situation in Germany vastly different from the one that American independents face. This is not the forum to discuss the German Federal Film Fund and the distribution to film producers of fees amassed from viewers of government-owned television. The point is that prolifically talented American independents have no reliable recourse to institutional funding or distribution outside an occasional public television conceit like American Playhouse. Promising careers remain undernourished, stunted.

It's ironic and sad that these conditions force independent producers to forgo 35mm. Technically, 35mm is easier to expose, there's more latitude, lenses are less critical and the dailies look terrific. Best of all, 35mm precludes the post-production headache and expense of a blow-up, which can never look as good as original 35mm. (Even a Super-16 blow-up dictates a magnification factor exceeding times three.) Needless to say, poor image quality is unneeded ballast for ambitious independent productions perilously afloat in the indifferent waters of the marketplace.

NEXT BEST

But Super-16 is clearly the next best format, and independents, ever-resourceful, can exploit this. An executive of HBO some time ago was considering Super-16 for the production of in-house features. He didn't know too much about it, but reasoned that 16mm would be a good way to shoot film and keep a lid on the production budget. If he could pass it off as "Super" 16mm, perhaps Elizabeth Taylor wouldn't be offended. (HBO an indie? Nope, but I couldn't resist the anecdote!) On the flip side, none of the American reviews of Peter Greenaway's fine British Film Institute-financed and commercially successful *The Draughtsman's Contract* noted it was shot in 16mm—even if it was "super." Nor was it emphasized in the publicity release.

My guess is that Super-16 will continue as a growing phenomenon. And this is to be welcomed, for if the cachet of Super-16 lures investors and distributors, that alone will contribute to the vitalization of the independent movement. However it certainly won't matter to exhibitors whether a particular film was lensed in Super-16 or 35mm as long as the photography is handsome and the soundtrack high fidelity. What the public responds to is solid artistry and production values—not the width of the filmstock, as *Berlin Alexanderplatz* proves once and for all.

If 35mm is the preferred format for theatrical distribution, what about media of origination other than 16mm? In Focus looks next at Rob Nilsson's feature 35mm blow-up from ¾" tape, *Signal 7.* ■

David Leitner works at DuArt Film Labs in New York.

ARTISTS CALL

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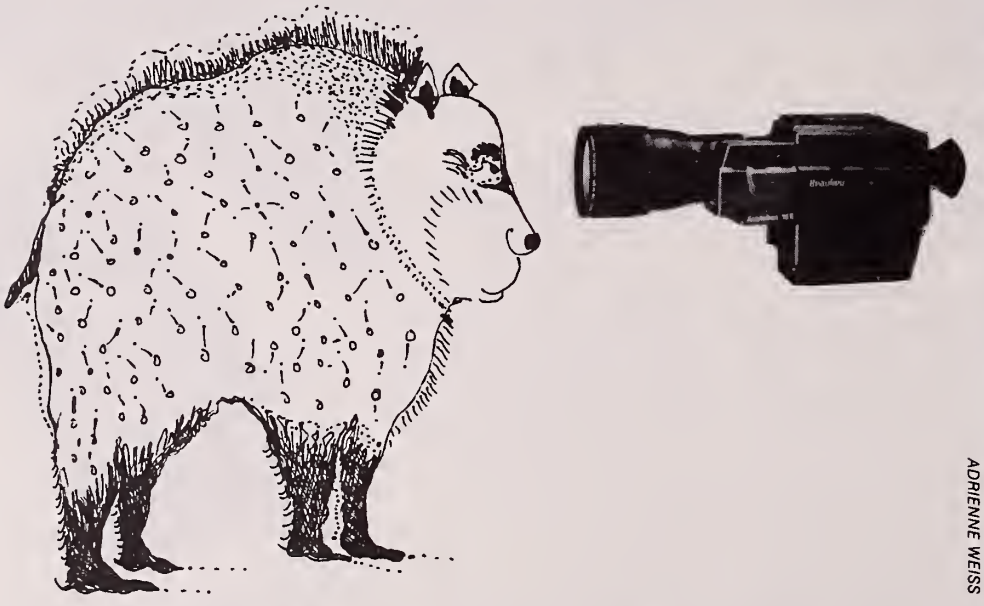
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WAYS OF SEEING SENEGAL

Interview with Trinh T. Minh-ha

KATHLEEN HULSER



ADRIENNE WEISS

"In my film people constantly look at the camera, and even animals, like the wild boars come back and stare at you."

"Scarcely 20 years were enough for two billion people to define themselves as underdeveloped," says Trinh T. Minh-ha at the outset of *Reassemblage*. From this perspective she launches her meditation on Senegal and colonialism, creating a film not so much about the reality she encounters as about her perception of that reality. Full of brief but rich images of women at work in villages throughout the length and breadth of Senegal, the film flashes by in rapid edits that replicate the filmmaker's impressions. Her visions range from the grasping emaciated body of collapsed cow in a dry hollow to the denuded trees in the Sahel plain during a sandstorm to the quiet early morning concentration of a weaver by the riverbank. Using a hand-rewind Bolex 70D and shooting no synch sound at all, Trinh captures a glimpse of beauty and death without wallowing in the scenic exoticism so fatal to the National Geographic format. On the other hand, with her persistent first-person voice-over, the film also distinguishes itself from the explanatory anthropological approach.

When shown last year in various public and social science milieus, *Reassemblage* elicited reactions from walk-outs and denunciations to enthusiasm and praise. For example, at the Women's Film Festival last spring in Washington DC, *Reassemblage* attracted favorable notice. But at the Women's Film Festival in New York this fall, it drew criticism both for saying too little and too much: too little because the filmmaker chose not to translate conversations; too much because Trinh's voice-over governed the meaning of the images. Likewise, film professionals attending the summer Flaherty Film Seminar divided between those who decried the lack of clear information and those who delighted in the art.

Trinh has fielded the divergent comments in these screenings and discussions with a serene demeanor and an acute articulation of her purposes: to abandon the slippery empiricism of the "scientific" posture and to begin to see and hear the humanity of her subjects, beyond the stock images of underdevelopment.

The film's points of view stem from Trinh's own complex experiences. She emigrated from Vietnam to the US after a year at the University of Saigon, and continued her studies of music composition, French literature and ethnomusicology in the States and in Paris. As a composer, her tastes run to the last 30 years of post-Viennese school fare, plus a fondness for Indian and Japanese music. As an explorer of foreign cultures, she found time in her three years of teaching music at the National Conservatory of Music in Dakar to write a book with Jean-Paul Bourdier dealing with the social geography of space in villages of the Volta region. It was during her time as a professor in Senegal that she researched *Reassemblage*, travelling to remote regions of the country and forming relationships with people there that later appear in the film.

Looking at its gorgeous resolution and listening to its fine soundtrack (recorded with a very small Sony TCD 5M), one would hardly suspect that this was her first film. A believer in doing the maximum possible amount of work herself to make the film the product of "one eye," Trinh spent four months editing in Oklahoma and, later, Berkeley, CA. At present, the filmmaker/composer works as a research associate at the Center for the Study and Advancement of Women at the University of Berkeley.

KATHLEEN HULSER: What was your relationship to the people you were filming? How much time did you spend in each village, and how did your subjects understand your purpose?

TRINH T. MINH-HA: I made contacts well before shooting, visiting each village several times. I would stay from three days to a week each time. The film is not about a single village, it's about the whole of Senegal, with maybe a dozen different villages.

KH: Does the film reflect the country's geography? What is your structure?

TTMH: The order is very simple: the order in which I traveled.

KH: So it *is* the geography.

TTMH: Yes, since my intent is to invite the spectator to travel with me and discover with me, as I discovered myself. I didn't want to give a synthetic view, nor a reconstruction of what I

saw. For example, if you want to show a dance in a village, you come into the village and inquire about it and gradually discover the dance. But films usually lead the spectator to the dance immediately, or show people sculpting masks and then preparing for the dance in a totally reconstructed order.

You can't categorize *Reassemblage* as an art film or experimental film. It's a documentary, but taken to an outer limit. I would like people to understand an action not through verbal explanation but through a certain continuity. For example, what I first heard when I came into a village was the sound of women pounding corn, so this is what the viewer hears first, before seeing the women. But since you already hear the sound it's not necessary to let it go on till the very moment when you see the grain, so I cut it and let it return later. This makes the viewer actually much more aware of the sound.

KH: Were the people in *Reassemblage* accustomed to being the subject of anthropological research?

TTMH: Yes, especially in northern Senegal. But in some villages you feel the presence of foreigners less, and those were the nicest villages because you wouldn't be accosted by children asking for gifts and expecting a lot of things from tourists and foreigners.

KH: How did you distinguish your purpose from the regular scientific task of the anthropologist?

TTMH: First, I never catch people unawares. When I first arrived my idea was to catch people while they were working or while they were not looking at the camera: a very conventional documentary approach. But I realized that it is almost an illusion, because once I put the camera down the action would change. So I preferred to stay there for several hours until the people were totally aware of the camera and then start shooting.

KH: So you wanted to avoid the traditional "unself-conscious" performance with people acting as if the camera wasn't there?

TTMH: Yes. In my film people constantly look at the camera, and even animals like the wild boar come back and stare at you.

KH: At one point in the film you said the women washing clothes in the river invited you to film them.

TTMH: I had several invitations. Women would come and lead me to a place where they all gathered.

KH: Did these invitations to film reveal the women's assumptions about what they thought you wanted?

TTMH: I don't think they knew what I wanted as an image but they did know that I was interested in filming women. So they would bring their children over and they'd sit around and just talk and I could film whatever I wished.On the other hand they also expected that whenever they invited me to film them, they would get photographs afterwards. This is also, perhaps, why they loved to invite me. I sent them the photos, and last summer when I went back those that had received them were very happy. I also noticed that it's much more difficult for men to take pictures of women than it was for me.



Images of Senegalese women abound in Trinh T. Minh-ha's "anti-anthropological" *Reassemblage*.

KH: When you refer to *Reassemblage* as anti-anthroplogical what exactly do you mean?

TTMH: The film is an outgrowth of reflections that I've had on anthropology, but the film is not just on anthropology. There is no way that one can approach a complex issue by reducing it to just one film. When I refer to the anthropological context, in what I would call polemical statements, they are not an assertion of a position or a judgment but simply statements that open into questions.

I stayed away from the ethnocentric illusion that objectivity lies in "the other." In order to legitimize what they say, ethnologists and anthropologists usually insert some kind of voice from the person they are filming, to give an inkling of objectivity. This is not what I was after. The whole film was a reflection, and I tried to speak *as close* to the people as possible. But it's not speaking *for* them or *about* them.

KH: So you are saying that your narration explicitly attempts to pose problems—the problems not of the village but of the eye that sees the village.

TTMH: Yes. Just reflections—"problems" is probably too strong a word. Let's say that it poses some questions to the person who looks at the culture and the person looking back in the film.

Also, sometimes filmmakers haven't thought enough about how to explain through images, so they need this voice to tell you what happened, because the visual side has not been developed. So another aspect of my film, when compared to anthropological films, is the absence of the omniscient narrative voice, what I call the voice of culture, that one constantly hears in those films at the Margaret Mead Film Festival. That voice gives a very logical explanation, but besides that explanation there is nothing. I don't feel what the narrator feels, I don't know how he discovered the culture, how the people felt about him and so on. It's actually an empty scheme of what the culture might be.

KH: It's depersonalized, generalized. Instead of a person talking about how they feel when hoeing yams, you have a generalized statement about the agriculture of yams in this area.

TTMH: Exactly.

KH: It makes one person stand for the whole of the culture.

TTMH: There's no room for me to fit in when I hear those kinds of documentaries.

KH: What's the relationship of the soundtrack and the image in your film?

TTMH: If I start with the southern part of Senegal, Casamonce then I have the music of Casamonce and the Casamonce people at the same time. But afterwards this music can come back when the images are of other parts of Senegal, but this time it refers to myself. For example, the film begins and ends with Jola music. At the beginning, you hear the music of the people you see, but at the end of the film, when I'm in the northern part of Senegal, you hear it again because it has become the music

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that *I* hear when I work on the images. The music enters me sometimes...

KH: So it's a memory of your journey, not what you heard in a specific place?

TTMH: Yes. The same thing happens with the second sequence, in Serer country. You hear the voice of the people taking in Serer language. But when afterwards you go to the Manding people, who live in another region, you hear that first voice again. It comes back. So there is one part of the film created by putting things from the same region together, and there is another part which is me, how I hear a voice repeatedly, how it haunts me.

KH: You mean like the place where you looped that phrase with the repeated vowels?

TTMH: Yes, what strikes me is the sound. This is another way for me to approach documentary: by the auditive side, and the visual side, rather than just verbally.

KH: To move on to another topic, one sequence in *Reassemblage* struck me as particularly brutal: the one where there's the woman with the very sunburned little white kid whose skin looks like he's been on fire—it's painful! What do you mean by that sequence? I read it as saying that white people are so ill-adapted to the West African climate that they literally burn up.

TTMH: It's not a white person, it's an albino. I didn't think at all about what you mention. I took that shot because I was struck by this woman who had her child on her back as she worked all the time. To me it was just the sight of the child on her back. In fact, the nicest thing is that in the villages albinos are, most of the time, considered a godsend.

KH: With your colorful images and rather seductive atmosphere and everyone smiling into the camera, the film implies that the people are content, there are no problems, there's no conflict. I thought *Reassemblage* threatened to partake of the romantic exotic, in spite of the inclusion of the big fires, the sandstorm and the dying animals.

TTMH: Happiness *is* there in spite of those aspects (which are not very pleasing for Africans to look at). You have life and death together all the time. If I wanted to be romantic I would have chosen some other kind of music...

KH: ...more soothing?

TTMH: Or drums beating constantly, which is the usual kind of romanticism about Africa. But I only use fragments of drums, plus the voices of people—even the scream of a woman. I received a comment which might show you that the film is not so romantic: a black American woman told me she was very upset because the film didn't glorify Africa enough. To her I was very voyeuristic. But for me simply holding the camera is voyeuristic.

KH: Voyeurism is intrinsic to filmmaking?



A scene from *Reassemblage*, shown at the 21st New York Film Festival.

TTMH: I emphasized in the film that when we are always stealing images from people, we are in that sense voyeurs. I didn't deny it at all. And I never changed anything in the image, arranging things or taking out things.

KH: Well, then where were the radios or plastic cups?

TTMH: They are there, but because of the way I film, in remote villages, these things are so discrete that one does not notice them. But let's say that the choice to go to those remote villages was probably already made at the beginning.

KH: You are planning to do some other films on Africa dealing with social and spiritual space. Why do you choose Africa?

TTMH: There is one line in the film where I said that I do not feel the need to express myself. The statement was shown with the image of the man weaving. To some people, if you don't feel the need to express yourself anymore, it's a loss. But to me, it's like a constant weaving, it continues, and I do not express myself in this film so much as let myself be impressed by the reality that I confront. This is what I felt most in Africa: this challenge, this interaction between experiencing and impressing things, receiving and projecting things.

KH: So that insofar as this is not an anthropological film, it is also not, at the other pole, an act of claiming your creative "right" to express yourself as an artist?

TTMH: Oh no, it's not that at all. That is a very important point to raise because some people think that because I criticize objectivity, the film is therefore subjective. But in fact for me there is no pure objectivity or subjectivity. The two are always interacting. There is always a tendency to go to a more egocentric or anecdotal kind of film, where you talk about your experiences. But this is not what I wanted to do in the film. What I would like to do is go beyond that cleavage between subject and object, between subjectivity and objectivity, while always emphasizing that reality exists through an eye, that it doesn't exist as an absolute. ■

Indies Stake Out Territory in Texas

"Territory folks should stick together, territory folks should all be pals; Cowhands dance with the farmers' daughters, farmers dance with the ranchers' gals." —Rodgers and Hammerstein, "Oklahoma!"

DON QUAINTANCE

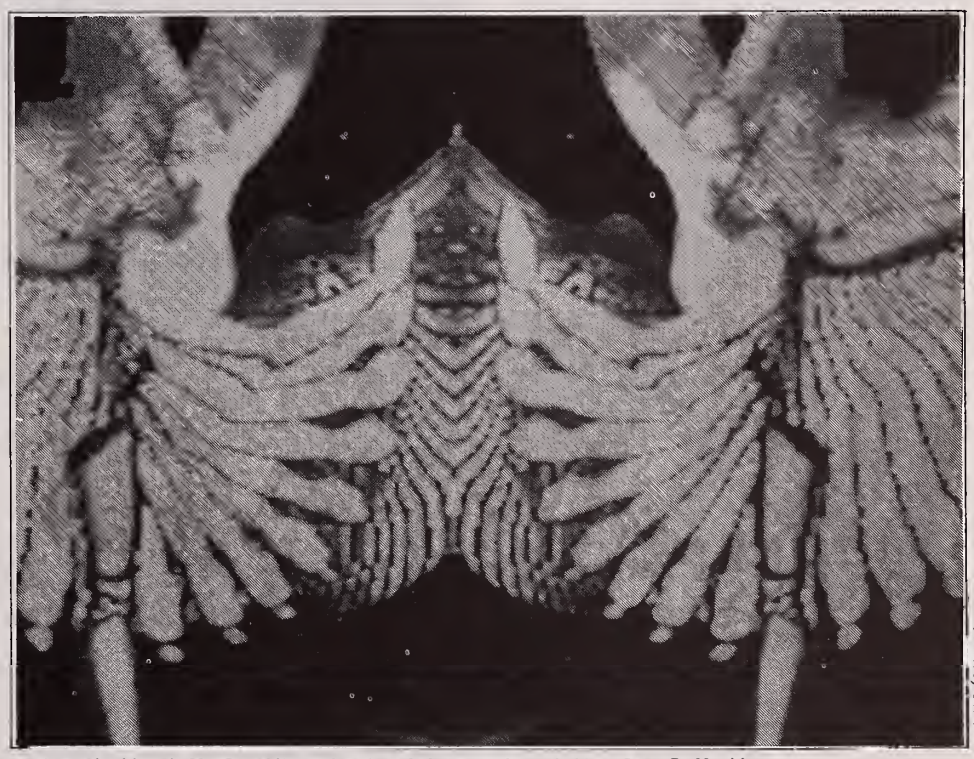
Territory is a unique 13-week series of public television programming that opens a virtually unobstructed avenue to broadcast for southwestern independent video and filmmakers. Like the song lyric which inspired its name, *Territory* exists because of an uncommon cooperation between independent media artists (represented by the Southwest Alternate Media Project—SWAMP) and the Houston public broadcasting affiliate (KUHT—Channel 8). The quaint provincialism implied by the title's western imagery belies the broader national significance of this adventurous experiment in broadcasting. For it is SWAMP staff members—not station programmers—who decide what does and doesn't show on *Territory*.

From its inception, *Territory* avoided a confrontational approach between independents and PBS programmers, and forged a remarkable alliance between the two groups. Navigating the murky waters of public access, fairness doctrines, controversial topics and jaded TV viewers, *Territory* has remained afloat due to the farsightedness of KUHT's programming adminstrators and SWAMP's determined advocacy of independent media. Though the quality of content and presentation have varied, though audience reception has been difficult to gauge, and though disputes have inevitably arisen about the suitability of particular works, both SWAMP, the producers, and KUHT, the transmission vehicle, have remained committed to the enterprise for eight consecutive TV seasons.

Surprisingly, the shows presented through this unusual partnership have suffered from little if any prior censorship. SWAMP accepts virtually any work that squarely addresses an issue or passionately tells a story and Channel 8 has been remarkably resilient about backing the programs no matter how unusual or controversial. During a recent showing of a documentary about Ku Klux Klan firebrand Louis Beam, numerous callers demanded the show be removed from the airwaves. Chicanos protested as anti-Hispanic a film that tended to mythologize Fred Carrasco, a notorious prison escapee (the film was, incidentally, directed by a Chicano). One program, "Is Public TV Really Public?", even questioned the integrity of the station itself. Yet the overall thrust of any cogent program has rarely, if ever, been challenged by the station.

Today, a number of major public TV markets throughout the country host programs similar in various aspects to *Territory*. Buffalo, NY's *Frontier* uses an identical approach and Chicago excerpts independent works for *Image Union*. Boston's WGBH sponsors a related format and in New York WNET hosts *Independent Focus*. Since *Territory* was among the first and most successful of such shows, a short retrospective provides an opportunity to examine issues which have confronted programmers of independent media during the past decade.

Houston's Channel 8 was America's first public television station, chartered in 1957 under the aegis of the University of Houston. Last year it celebrated its 25th anniversary, and despite funding cutbacks the station continues to receive major funding through the local Association for Community Television.



Courtesy SWAMP

Territory aired Laurie MacDonald's exploration of choreogaphy and video, *Deus Ex Machina*.

TERRITORY: A BRIGHT SPOT IN SCHEDULE

During its long (by PBS standards) history Channel 8 has fulfilled the FCC mandate for supporting community programming. But aside from occasional forays into hard-hitting documentaries, the bulk of its local production has tended to focus on safe subjects such as the restoration of Galveston's tall ship The Elissa. Budgetary and personnel restraints have further deterred in-depth local productions and little contemporary video art or short fiction is presented. Programming decisions, too, are sometimes cautious: KUHT's governing body, the University Board, prevented the showing of *Death of a Princess* in 1980 on the grounds that the film insulted Saudi Arabia—a cardinal sin in the Energy Capital.

An independently originated show like *Territory* might have seemed antithetical to the station's generally quiet posture. But KUHT's management realized this type of program was

a chance to genuinely expand its interaction with the Houston (and larger Texas) community, as represented by independent media artists. However, though the *Territory* idea received a favorable response when proposed in 1974, careful negotiations over the content and parameters of the program continued for a year and a half.

Like many other innovative schemes of media dissemination, *Territory* was the brainchild of the late filmmaker James Blue. In the mid-'60s Blue became a tireless evangelist for the concept of "mediacy." As the founding director of the Rice University Media Center, he argued for cheaper formats such as the then-emerging video portapak.

Advertising the availability and economy of these new tools, Blue challenged not only Rice students but also the greater Houston community to turn the media on themselves and their concerns. By the mid-70's so much work of acceptable quality had been produced that the Media Center's open screenings were no longer an adequate outlet. In 1974, Blue approached KUHT with the idea for *Territory*.

Blue proposed to Jim Bauer (then KUHT program director and currently station manager) the concept of a public access program, where films or videotapes in any format would be considered. The subject matter, controversial or tame, refined or naive, would be determined by the filmmaker.

WOULD ANYONE WATCH

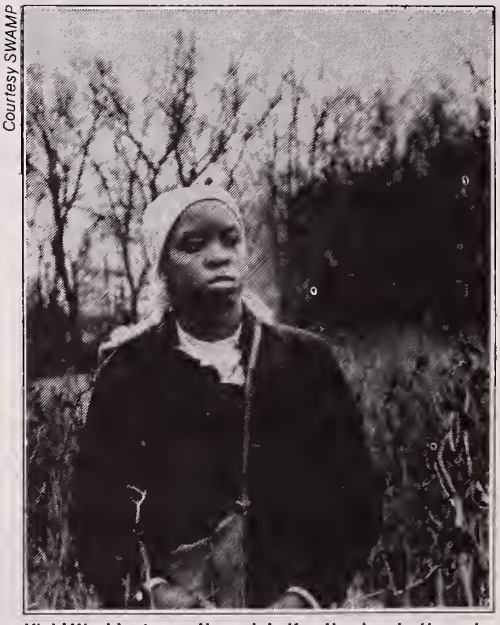
Though generally receptive, KUHT had three major concerns. A primary objection was that the broadcast quality of small format works would reflect poorly on the standards of the station. Secondly , would the community actually respond to the opportunity of media access and create viable programming? Thirdly, would anyone watch?

Blue countered with apparently successful arguments. Super-8 and ½" video, through less than perfect, *could* be stepped up to 2" broadcast tape. (He manufactured a film chain to solve the problem.) The unique quality of actual participants addressing current issues would bring lively discourse to the station programming. The question of who watches the show was, and remains, an elusive factor, but there was no denying that *Territory* constituted an innovative aproach to widening community access to programming.

And so, with Blue's ardor and Channel 8's blessing, *Territory* began broadcasting in 1976; the inaugural program delved into poor conditions at the Harris County Jail as explored by the local American Civil Liberties Union. Typical of these early shows, ACLU members were taught from the ground up how to use film and video equipment and coached in editing techniques at the Media Center. Soon other community organizations clamored for access.

At this juncture, the community outreach programs of the Media Center were broken off into a distinct entity called Southwest Alternate Media Project. Ed Hugetz, who had been teaching the early community workshops, became director of SWAMP, which assumed responsibility for *Territory* programming. Simultaneously at KUHT, Virginia Mampre was named program director.

Courtesy SWAMP



Vicki Washington as Hannah in Ken Harrison's *Hannah and the Dog Ghost*, shown on Territory.

BUILDING CONTINUITY & AUDIENCE

Though at this point no official ratings of *Territory* had been compiled (the show ran at the end of Saturday's regular programs, until signoff), Mampre felt that the program's content required a greater focus and a definite timeslot to build an audience. This practical approach to audience numbers eventually provoked some necessary revisions in the original conception.

In the following years, Mampre's and Hugetz's refinements sacrificed some of the egalitarian aspects of total public access, but they also solidified the quality of programming and, importantly, established a regular audience. Instead of running irregularly throughout the year, the show was boiled down to a 13-week series. *Territory* now runs from late summer to early fall in the Saturday 10:30–11:30 P.M. time slot.

Deciding that unrefined programming would ultimately diminish the audience, SWAMP and KUHT developed new standards for inclusion in the show. More specific production criteria were outlined. For instance, producers were required to have a firm grasp of filmmaking techniques. Lucid condensation of ideas was encouraged, while a broadened programming approach interspersed social documentaries with other forms such as short fiction, experimental video and even abstract structuralism.

These changes shifted the emphasis of the program to a newly emerging network of independent media artists. KUHT emphasized the necessity of defining accountable audience sizes, and SWAMP conveyed this pressure, the reality of broadcast TV, to the various producers. By 1979 the trimming efforts paid off. *Territory* finally registered on the Houston Nielsen service with a rating of "1"—although admittedly Nielsen's lowest measurement, the rating represents approximately 30,000 Houston viewers, which by local PBS standards is a valid and definable audience. Today, the audience continues to hover around this number.

In later years SWAMP introduced further format changes. First, individual works were prefaced by introductory remarks, either by producers or outside experts on the topic. A recent premiere of Danny Lyon's *Born to Film* was preceded by an additional 30-minute introduction to Lyon's other films and an in-depth interview about his aims and working methods.

A second development has been the amalgamation of thematically-linked works by different producers. A 1982 survey on illegal aliens featured films by Ken Harrison, Mark Brice and Lyon on the subject, followed by a panel discussion featuring Department of Immigration and academic experts. Another program surveyed regional video art. Some programs incorporate several works by one producer.

Thus, *Territory* has moved through four phases. It began with a purely public access purpose (even to the extent of teaching participants how to make fillms). Eventually, the programming relied more heavily on proven independent producers and subjects less restricted to documentary treatments. Then SWAMP attempted to "soften the blow" for jaded TV audiences by providing introductory material and a prefacing context for the more difficult structuring of independent works. Finally, *Territory* has illustrated specific themes or stylistic genres.

FREE TO CHOOSE

The actual process for selecting what is aired is somewhat mysterious, although hardly conspiratorial. A panel of SWAMP staff members ferrets out suitable works while also conducting other SWAMP programs. When pressed for criteria, Hugetz responded that they will air "anything that is well-executed, whether or not we agree with it." He added, "We determine if the producers have done their homework."

The discovery process relies on several sources. A primary reservoir is the annual Southwest Independent Production Fund, a series of direct grants for media artists which SWAMP administers for the NEA; the much-publicized grant screening process always unearths new works. A touring exhibition of regional media at museums and universities inevitably draws in viewers who are themselves producers. Referrals come from SWAMP contacts, other media artists, the general public and KUHT itself.

Territory is jointly funded by SWAMP and

Coming Attractions

Brouhaha at New York's WNYC

The Silk Route: Story Behind Asian-American Series by Luis Francia

Pitre & Nunez Barnstorm the South by Renee Tajima

To the Source in Central America by Susan Linfield

Interview with Ana Maria Garcia, maker of La Operacion

In the next issue of THE INDEPENDENT

KUHT. The station provides all the packaging —studio time and personnel, step-up and transmission costs. SWAMP obtains the works and produces the hour-long segments. The media artist receives a nominal fee of $4 per minute of air time (in 1978 payment was $1 per minute). Two dollars is paid by SWAMP from NEA, Texas Commission on the Arts and Cultural Arts Council of Houston funds, and $2 by KUHT from Community Service Grant funds of the Corporation for Public Broadcasting.

But as Hugetz points out, fees are not the primary advantage of the show. *Territory*'s primary value has been to inspire independents to complete or even to commence major projects. With the promise of eventual broadcast, filmmakers more often make the difficult moves necessary to finish involved productions. "When independents know that their work will be seen by a major broadcast audience, they are more motivated. It changes the way they look at their films," says Hugetz. In fact, a good showing on *Territory* has enabled some filmmakers to produce new works that aired as specials on KUHT. Independents accustomed to crying in the TV wilderness suddenly find themselves heard.

Finally, *Territory,* which until now has aired only in Houston, is expanding. Having proven itself in Houston, the concept is ripe for amplification as a regional mini-network. Negotiations have begun to produce an identical format in Dallas/Ft. Worth. And SWAMP recently announced that in conjunction with the Laguna Gloria Art Museum and Austin Community Television, Austin viewers will get a look at *Territory* next season. With the continued cooperation of independents and PBS affiliates, a small experiment in broadcast access may soon stake a claim to the whole southwest territory.

Works by independents who reside in Arizona, Arkansas, Louisiana, Oklahoma, New Mexico and Texas are eligible for Territory. For information contact SWAMP, 1519 West Main, Houston TX, 77006; (713)522-8592. ■

Don Quaintance is a filmmaker and graphic designer who lives in Houston. He is former editor of Southwest Media Review.

Covert Action at EFLA's American Event

DEBRA GOLDMAN

The 26th American Film Festival, held this year from May 28 to June 2, is the gray-haired eminence among educational festivals. Its reputation is founded on its long tradition and relatively selfless goals, great size, elaborate competitive structure, and Manhattan location. The Educational Film Library Association (EFLA) under the direction of Nadine Covert sponsors the mammoth undertaking as a service to its profession.

Last year over 450 films and tapes, culled from a record 1,126 entries, were screened over six days. The intensive screenings culminated in an Awards Banquet during which 96 films received Blue and Red Ribbon prizes in 43 categories. The pomp pays off: To mediamakers with work for the educational market, the AFF has been known as the place to see and be seen.

How closely does the reputation jive with reality? It depends on whom you ask. Reaction from past attendees, both filmmakers and distributors, ranges from unhappy criticism of the sedate atmosphere to admiring appreciation for the staff and many volunteers who sustain the festival from year to year. Judging from the number of interviewees who asked not to be identified, the AFF is important enough that few would risk offending EFLA. As one distributor said, "We have to continue to do business with these people."



Courtesy filmmaker

Peter Entel's *Moving On: The Hunger for Land in Zimbabwe*, a winner at the 1983 American Film Festival.

Yet even those most supportive of the festival gripe about its cost. The entry fee is $60 for a 1-to 11-minute film, $75 for 12-to-25 minutes, $100 for 26-to-49 minutes, and $130 for 50 minutes and over. (The maximum running time is 115 minutes.) These fees are applicable to all works entered, including those which never reach the finals. A distributor with several films must make a considerable investment without any guarantee that the films will reach an audience.

It then costs an additional $145 to attend (even if you've entered a film), while a single day's admission is $30. These fees do not include the guest speaker luncheon or the Awards Banquet, for which tickets must be purchased, and a table in the exhibitors' hall is, of course, extra. Add to these costs Manhattan prices for food and lodging, as well as the ample opportunities the city offers for conspicuous consumption, and the tab runs to an impressive sum.

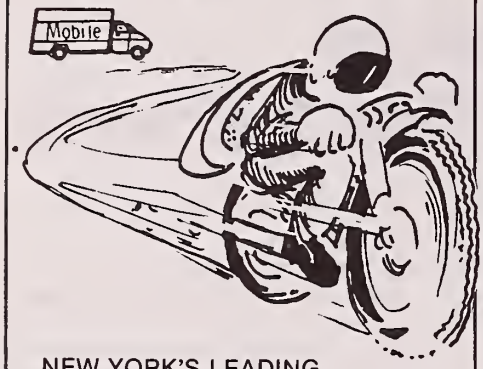
UNTANGLING THE RULES OF THE GAME

The AFF is a complex event; although entry guidelines are fully explained in EFLA's call for entries, exhibitors and even volunteers who work for the festival often remain unsure as to procedures. Mediamakers are asked to submit films and tapes under 49 minutes in one of four dozen preliminary categories. All the films and tapes in a given category are sent to prescreening committees nationwide, each chaired by a film librarian. The committees select films for the final festival. Meanwhile, films running over 49 minutes are submitted in an open category and divided into subject competitions after the prescreening. In this rigorous pursuit of appropriate classifications, one can sense the presence of Dewey Decimal System–trained minds.

Certain distributors worry that EFLA's concern with categories puts too many uncontrollable variables between their films and the festival audience. For example, a prescreening committee can recommend that a film be switched from one preliminary category to another. It is unclear whether the EFLA staff can also perform these switches without committee recommendations, and if so, at what point in the judging process they can intervene.

The chance that a film might be viewed in a category contrary to its maker's intentions is

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complicated by the possibility that the prescreening scores a film receives apparently carry weight in the final judging for blue and red ribbon awards. Details are vague because testimony is contradictory. One festival volunteer said that prescreenings were kept separate from the final judging while another, closer to the judging process, declared that prescreening scores figure in the deciding tabulations, although she was unsure exactly how much influence they have. (The EFLA staff, who might have cleared up the matter, refused to answer such questions unless they were submitted in writing.)

This set-up can trigger a scenario in which a film might be judged inappropriate for one category and then sent to compete against a new set of films, carrying scores awarded in a different competition. Irrelevant past scores could thus determine a film's chances to win. Subsequent to the 1980 festival, juror friends of filmmaker Penny Bernstein led her to believe that this was precisely what had happened to *Paul Jacobs and the Nuclear Gang,* which failed to win a ribbon after being moved from the "Energy" to the "International Concerns" category. Yet even more disturbing is the lack of clear information on the judging situation. Film- and videomakers, who largely finance the festival with their fees, have a right to know the rules of the game.

PROS & CONS OF DEALMAKING

But assuming that a mediamaker's work does not become entangled in intangibles, the AFF prizes are fairly straightforward. A blue or red ribbon-winner is invited on a nationwide tour of libraries, schools, and universities. In addition, the film with the highest overall ratings is awarded an Emily, while the best documentary by a new filmmaker receives a John Grierson Award, worth "at least $500."

Many filmmakers feel that winning prizes at festivals is nice, but making sales is better. However, determining the monetary value of a visit to the AFF depends on where one draws the bottom line. The festival was not founded as a market and, officially, direct sales are forbidden. (Past attendees report, however, that deals can and do get made on the floor.) This lack of overt commercial purpose is seen by some as AFF's biggest drawback. Two distributors with multiple entries in last year's festival flatly stated that neither appearing nor winning at the festival had any impact on sales. "For the past several years, buyer attendance has been dropping," said one distributor who preferred to remain anonymous. "Rather than buyers, most of the people at the festival are other filmmakers, students or critics." This may not be just a festival problem. "The budgets of buyers have been cut drastically in recent years," another distributor observed. "Schools and libraries cannot always afford to send anyone to the festival these days, and if they do come, they buy fewer films. It's not just the American Film Festival, it's the whole market."

But a majority of distributors still seem to believe that an appearance at the AFF is the best, most efficient way of getting a piece of (admittedly shrunken) educational audiovisual budgets. Cynthia Moore of First Run Features said, "The list of festival winners gets very wide distribution. I *know* I have received requests for previews of certain films directly because they won ribbons." She feels, however, that sales are an insufficient measure of the festival's value. "It's very important to meet your customers face-to-face. These are people you talk to on the phone all the time. Personal contact could mean the next time you call them and leave a message, they will call you back. The American Film Festival offers the best opportunity to mingle with your peers, and it is very difficult to determine the many ways that this contact pays off in the long run."

A BIG EVENT

Her remarks bring us back to the festival's reputation as a Big Event, which, like any public perception, tends to be self-fulfilling. Some feel that the festival has earned its credibility over the years by giving awards to films on controversial social issues. Liane Brandon (*Betty Tells Her Story*) points out that EFLA was quick to take feminist concerns seriously, introducing a "women's film" category in the early seventies. (The category has since disappeared.) So even if exhibitors who come to the 1984 festival cannot be sure of leaving with sales or press reviews, they can be certain of taking part in an event which is still perceived by large numbers of independents as the community's premiere peer showcase.

A few final bits of advice for those who are contemplating entering the AFF for the first time. Past experience shows that EFLA's administration is fairly inflexible, and reluctant to take responsibility for damage to filmmakers' property. As an organization it is accountable to librarians, not filmmakers, and it treats filmmakers accordingly. To avoid the troublesome questions that can arise when a film is recategorized, it might be wise to speak to a few friends who are familiar with the festival before choosing a category for your own film or tape. As for investing in an exhibition table, an experienced distributor advised, "I would go to the American Film Festival if I could, but I wouldn't sink a lot of money into it."

Only films and tapes released for general distribution in the last two years are eligible for competition. Films must be submitted in 16mm and tapes in ¾" cassette. The deadline for entry forms is January 15. *Do not send* any reels or cassettes to EFLA; they will be called for later, and returned from the pre-screeners by the end of February. For further details, contact: Nadine Covert, Executive Director, Educational Film Library Association, 43 W. 61st Street, NY NY 10023; (212) 246-4533.

SF Back on Its Own Again

Two somewhat separate events take place every April in San Francisco: a non-competi-



Courtesy Maureen Gosling

Werner Herzog in Les Blank's *Burden of Dreams*, top winner at last year's San Francisco Film Fest.

tive feature film festival and a film and video competition for documentaries and shorts. After deciding to merge last year's feature festival with FILMEX—the Los Angeles Film Festival—San Francisco is back on its own for 1984 (mostly because FILMEX is pushing back its dates this year to coincide with the Summer Olympics in July). The San Francisco Festival will be held April 11–22. Because the Academy Awards also take place in April, the festival can bring films and people from all over the world up to San Francisco from Los Angeles for a fraction of what it would otherwise cost.

The feature film festival holds open solicitations; selections are made by Mel Novikoff, Tom Luddy and Peter Scarlett. Shorts are shown nightly before features and, like documentaries, generally come recommended from the competitive section. Last year's only documentary feature, *The Great Chess Movie*, was shown in a daytime screening.

The film and video competition qualifies films for the Academy Awards and offers $3,000 in cash prizes. The top prize is the $1,000 Golden Gate Award, won last year by Les Blank's *Burden of Dreams*, followed by the $500 Silver Award, $250 Bronze Award and nine $125 Best of Category Awards. There are twelve categories including such areas as sociology, health and medical, profiles, nature, experimental and dramatic shorts. In order to qualify for the Academy Awards competition, a film must win best in its category. Entries may have been originally produced on any gauge film or videotape format but may be entered only in 16mm or ¾" NTSC videocassette. Entry fees, calculated according to running time, range from $45 to $85. Competition winners are shown publicly on two nights of the regular festival, and dramatic and documentary shorts of less than ½ hour are also screened publicly as part of the feature programs. But longer documentaries and most videotapes have little opportunity for public screenings if they are not category winners.

Apparently the large deficit which prompted last year's merger with FILMEX has begun to decline as a result of a successful 1983 event, and when FILMEX moves back to April in 1985 a decision will be made as to whether the two festivals will pool resources again.

This year's deadline is February 1 for the competition and probably a week or two later for the feature festival. Contact: San Francisco Int'l Film Festival, 3501 California St., Ste. 201, San Francisco, CA 94118; (415) 221-9055. —*Wendy Lidell*■

IN BRIEF

This month's additional Festivals have been compiled by Melody Pariser & Wendy Lidell with the help of **Gadney's** *Guides and the FIVF files. Listings do not constitute an endorsement, and since some details change faster than we do, we recommend that you contact the festival for further information before sending prints or tapes. If your experience with festival differs from our account, please let us know so that we can improve our reliability.*

Domestic

● *ANN ARBOR 8MM FILM FESTIVAL,* Feb 9–12, wishes to encourage production and exhibition of 8 and S-8mm films in US. Over $2500 will be awarded at this int'l-flavored event. Entry fee: $8. Deadline: Jan 30. Contact: Michael Frierson, P.O. Box 7571, Ann Arbor, MI 48107; (313) 996-9673.

● *ASIFA-EAST ANIMATED FILM AWARDS,* Jan 26, exchanges information on animated film and techniques. Winning films in 16mm or ¾" video are circulated throughout US for one year. Fees range from $10–$40. Deadline: last week in Jan. Contact: Richard Rauh, c/o Optical House, 25 W 45th St, New York, NY 10036; (212) 869-5840.

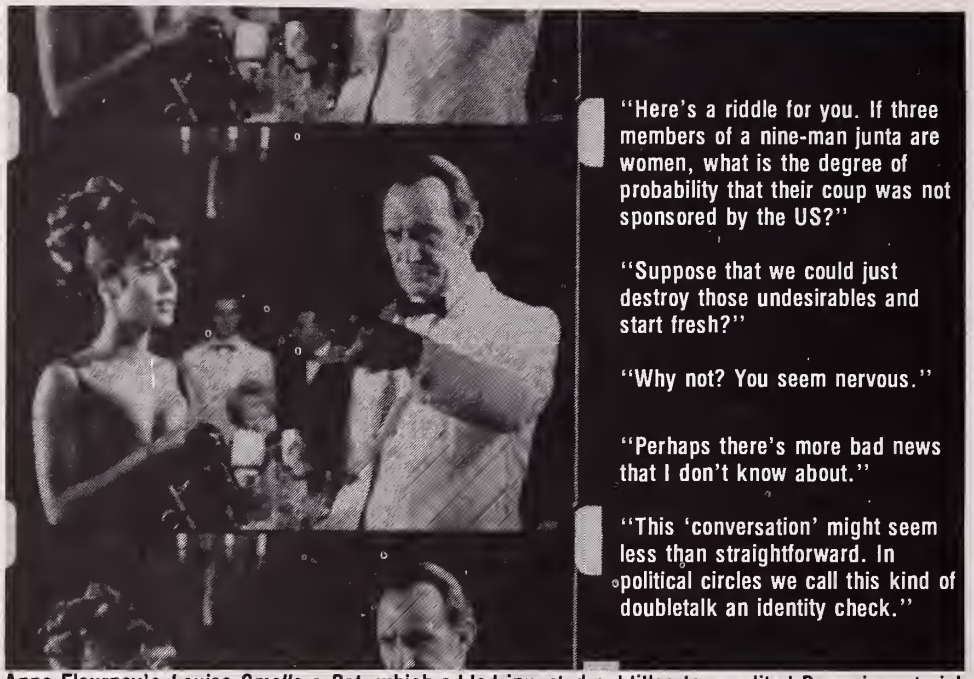
● *BALTIMORE INT'L FILM FESTIVAL/INDEPENDENT FILMMAKERS' COMPETITION,* Apr 2–24, seeks to promote careers of young up-and-coming artists, while overall fest focuses on established filmmakers. Animated, documentary, dramatic and experimental work in 16mm will profit from a prize budget of at least $3000. Winning films seen on opening day in program called "Best of Fest." Entry fee: $20. Send forms by Feb 7 to BIFF-15, Rm 405, 516 N. Charles St, Baltimore, MD 21201. Send films by Feb 21 to BIFF-15, Enoch Pratt Library, 400 Cathedral St, Baltimore, MD 21201, Attn: Audio Visual Dept. For more info contact Noelle Hite at (301) 685-4170.

● *BIG MUDDY FILM FESTIVAL,* Jan 31–Feb 5, provides forum for indies to show their works to other filmmakers and the community. Winning films will be shown on public TV; cable station may air selected films. Independent films including animated works in 16mm or ¾" video will be competing for $1500. Fees begin at $10. Deadline: Jan 21. Contact: John Michaels, Dept of Cinema and Photography, So. Illinois University, Carbondale, IL 62901; (618) 453-2365.

● *BIRMINGHAM INT'L EDUCATIONAL FILM FESTIVAL,* March 25–31, devotes itself to identifying films and videotapes for the classroom which prove simultaneously that educational media can be entertaining and that entertainment can be educational. Numerous awards of statuettes, certificates and cash are presented in a variety of categories to entries under 60 min. in 16mm film and ½" or ¾" videotape. Last year's Best of the Fest "Gold Electra" was awarded to *All Summer and a Day*, entered by the Learning Corp. of America whose other entry, *The Split Cherry Tree*, also won Best 16mm. Films and videotapes compete separately on the category level, competing together only for the Best of Festival. Festival spokesperson Margaret Miller said that approximately 1,000 people attended the Family Film Fair last year at which all finalist films and tapes were shown. After the awards presentation, the festival works to get winners out to educational forums. Entry fees range from $25 to $50. Deadline: last week in January. Contact: Margaret Miller, Alabama Power Company, P.O. Box 2641, Birmingham, AL; (205) 250-2550.

● *BLACK FILMMAKERS HALL OF FAME FILM COMPETITION,* Feb 26, one of many events during Black History month, defines the place and emphasizes the importance of film in Black history and culture. Submit work in 16 or 35mm. Entry fee: $10. Deadline: first week in Jan. Contact: Mary Smith, Black Filmmakers Hall of Fame, P.O. Box 28055, Oakland, CA 94604; (415) 465-0804.

● *CINE,* The Council on International Non-Theatrical Events (CINE) biannual competition awards Golden Eagles to "professional" films and tapes and CINE Eagles to "amateur" ones. Then they choose foreign festivals in which they will enter your film or tape, always checking with you first and charging $35 per entry. While some independents have reported good results working through



Anne Flournoy's *Louise Smells a Rat*, which added invented subtitles to re-edited B-movie material, was shown at the Oberhausen Festival of Short Films last year.

CINE, it should be noted that they have a strong bias toward sponsored productions. Controversial or avant-garde films and tapes are far less likely to do well, and entry fees are quite high, ranging from $55 to $110 depending on length. CINE will hold your print/tape for one year. Thirty regional juries make pre-selections from over 800 submissions, and approximately 200 films are awarded Eagles. Submission may be in 16 and 35mm or ¾" video. Contact: S.R. Tamhane, Exec. Director, CINE, 1201 16th St. NW, Rm. 105, Washington DC 20036, (202) 785-1136.

● *CLEVELAND INT'L FILM FESTIVAL,* Mar 30–Apr 15, cannot boast buyers or nat'l press, but films made outside Hollywood are greatly appreciated by the people of Cleveland, for whom the fest is targeted. Event not a competition yet, but festival spokesperson says festival hopes to offer awards and cash prizes next year. Prefer 35mm; 16mm acceptable. No fee. Deadline: Feb 1. Contact: Donna Dichtl, 2728 Euclid Ave, 5th floor, Cleveland OH 44115; (216) 241-2180.

● *CONTEST FOR 16MM FILMS ON SAFETY,* Oct 15, provides a showcase for films and videotapes on subjects of safety and life protection. Awards in 5 categories—occupational, traffic and transportation, home, recreation and sports, general—presented at annual Nat'l Safety Congress and Exposition. 16mm or ¾" video only. Entry fee: $25. Deadline: Feb 15. Contact: Charles C. Vance, Public Relations Director—Nat'l Committee on Films for Safety, 444 North Michigan Ave, 24th floor, Chicago, IL 60611; (312) 527-4800, X510.

● *INT'L TOURNEE OF ANIMATION,* March, selects and packages animated shorts into a feature-length program which premieres theatrically in March and then tours the US in theaters, museums and universities for 2½ years. Films are selected for participation on basis of their artistic and entertainment value as well as their balance in the overall program and lack of previous exposure. Filmmakers receive a share of box office income from all exhibitions. Although deadline is Dec 31 for 1984 premiere, director Prescott J. Wright says "people can send films in any time during the year because we're always looking." He added that it's best to call first. Selections may be previewed in ¾" video; only 16 or 35mm allowed for tour. No fee. Contact: Prescott J. Wright, FilmWright, 4530 18th St, San Francisco, CA 94114; (415) 863-6100.

● *NATIONAL EDUCATIONAL FILM FESTIVAL,* May 5, a competition for film, videotape and filmstrips for purchasers and distributors in the educational market. Best film, video and filmstrip in 13 categories will be awarded; also presented—best in festival, Northern California award, student cash awards and honorable mentions. Entry fees: $60–$100 for 16mm films and ¾" U-MATIC videotapes, $15–$25 for filmstrips, $5–$15 for student entrants. Deadline: Feb 7. Contact: Sue Davies, NEFF, 1025 Second Ave, Oakland, CA 94606; (415) 465-6885.

● *NEW YORK INDEPENDENT FILM AND VIDEO EXPOSITION,* January, established in 1965, is run miraculously well on a shoestring budget by director Nick Manning. All films which are submitted are reviewed by a panel who supply written critical feedback, which is then published and supplied to film and video users nationwide. After the approximately 250 entries are narrowed down to 50 finalists, they are screened publicly at Parsons School of Design Auditorium in New York and in other locations around the country. In addition to the minimum of $2,500 awarded to selected films and tapes, entry in the Exposition makes your film eligible for the Oberhausen Int'l Festival of Short Films in Germany (see info, p. 25), a prestigious European showcase. Festival representative Dr. Klaus Kreimeier attends the Exposition annually to make selections for Oberhausen. Exposition welcomes non-commercial independents with films in 16mm under 60 mins. and tapes in ¾" under 30 mins. Entry fee: $10. Deadline: Jan. 6. Contact: Nick Manning, BACA, 200 Eastern Parkway, Brooklyn, NY 11238; (212) 783-3077.

● *SANTA CRUZ VIDEO FESTIVAL,* Feb 25–26, gives local videographers the opportunity to see video from all over US and encourages discussion among videomakers. Daytime workshops will cover several subjects including computer graphics and TV newsteams. Nighttime juried screenings of ¾" videotapes will award cash prizes. Theme is "rich and poor on a video budget"—indies don't have the luxury of endless funding. Entry fee: $7.50. Deadline: Jan 27. Contact: Peter Brown, Open Channel, P.O. Box 1273, Santa Cruz, CA 95061; (408) 475-8210.

● *SANTA FE WINTER FILM EXPOSITION,* March 1–29, shows independent films to audiences of between 200 and 250 people once a week throughout March. All genres of any length in 16mm invited. Submissions are selected by a panel including Willard Van Dyke, Linda Klosky, Bob Gaylor and Teresa Tucker; those shown publicly receive rental fees. Last year's exposition included *Finder's Keepers* produced by Film in the Cities, *Clothesline* by Roberta Cantow, *Coming of Age* by Josh Hanig, *Citizen* by Bill Farley and a large variety of features, documentaries, shorts and animated films. Entry fee: $5. Deadline: December 31. Contact: Linda Klosky, Center for Contemporary Art, 1050 Old Pecos Trail, Santa Fe, New Mexico 87501; (505) 982-1338.

● *SELF PORTRAITS: MINORITIES IN FILM,* April, screens films by minority filmmakers and/or about minorities in minority neighborhoods. Fest attempts to introduce neighborhood people and low income areas to independent films. 16mm only. No fee. Deadline: Jan 15 (extended from Nov 30 for FIVF). Contact: Margaret Caples, 441 N. Clark St, Chicago, IL 60610; (312) 527-4064.

● *SUFFOLK COUNTY FILM AND VIDEO COMPETITION,* April, seeks to help promote Suffolk County as a prime location for features, docs, commercials and video production by stimulating and encouraging young filmmakers and video artists living and working in Suffolk County. A touring exhibition of winning entries will be organized through the Suffolk County Library System for Spring 1984. Categories include training, education and documentary; information and entertainment; sales and marketing; public service or public relations; student production. Winners are awarded cash grants, medals, and film and video equipment and accessories totaling $5000; additionally, Suffolk County Library purchases first place films and videotapes. Send works in S-8 16mm, VHS, Beta or ¾" U-MATIC. Entry fee: $25 professionals; $15 students. Deadline: Feb 1. Contact: Christopher Cooke, Suffolk County Motion Picture/TV Bureau, 4175 Veterans Memorial Highway, Ronkonkoma, NY 11779; (516) 588-1000.

● *WESTERN HERITAGE AWARDS,* Apr 21, honors outstanding contributions in film, TV, literature and music that authentically preserve the spirit and history of the West. Factual and fiction film and TV are sought in 16 or 35mm, ¾" videocassette or 2" videotape. No fee; entrant pays postage. Deadline: Jan 15. Contact: Nat'l Cowboy Hall of Fame, 1700 N.E. 63rd St, Oklahoma City, OK 73111; (405) 478-2250. ■

CONGRATULATIONS!

Three American films won cash prizes at the 1983 Mannheim Film Fest

SL-1 by Larry Roberts* & Diane Orr*—6,000DM
In Our Hands by Robert Richter* & Stanley Warnow—2,000DM
Freckled Rice by Steven Ning—2,000DM

*AIVF Members

Foreign

● *BRITISH INDUSTRIAL FILM & VIDEO FESTIVAL,* Spring 1984, aims to recognize, select, discuss, promote and improve quality of sponsored films and videos. Accepts industrial, educational and medical films in 16 or 35mm under 33 minutes. There are endless awards, no cash, and a 100 pound entry fee (plus value added tax fee). Deadline: January. Contact: Keith Bennett, British Industrial and Scientific Film Association, 26 D'Arblay St, London W1V 3FH England; tel: 01-439-8441.

● *ESPACES DAY OF EXPERIMENTAL CINEMA,* February, shows experimental films without prescreening to preserve freedom essential for direct communication between filmmaker and audience. Fest welcomes experimental and independent films in S-8 or 16mm. No awards, no fee. Deadline: January. Contact: O Ceresa, Vice Director, Pro Helvetia, Hirschengraben 22, CH-8001 Zurich, Switzerland; tel: 01-34-84-54.

● *INT'L WOMEN'S FILM FESTIVAL—LES GEMEAUX,* March, presents films directed by women only, recognizing and promoting women's cinema through a series of discussions with women directors and through public debates on issues concerning women and filmmaking. Each year the public awards 3 best feature and short films. AIVF member Lizzie Borden, whose film *Born In Flames* was voted best feature in 1983, explained the US is underrepresented because the fest "doesn't have the funds to travel to the US to preview films." Borden called this the "best women's festival anywhere" because "it's very well run," and 3 people spend the entire year organizing it. *Variety* noted that in 5 years organizers Elizabeth Trehard, Jackie Buet and Jean-Claude Wambst have created what is generally considered to be the premiere int'l showcase for women's films. Fest's current $83,000 budget now seems insufficient for the flourishing event, which last year drew record crowds of 20,000. Films never shown in France are invited in 16 and 35mm. VHS or U-Matic video is acceptable for preview only. Documents must be sent by Jan 15 and should include entry form, synopsis in French, photos of film and director, bio, press reviews and screenplay in French if film is w/o subtitles. During March and April Les Gemeaux will present, in the largest cities in France, a selection of films shown during the festival. No fee—entrant pays all postage. Contact: Int'l Women's Film Festival—Les Gemeaux, Centre D'Action Culturelle, 49 Av. Clemenceau, 92330 Sceaux, France; (1)660.05.64.

● *OBERHAUSEN INT'L FESTIVAL OF SHORT FILMS,* March, celebrating its 30th anniversary this year, seeks to present a "fruitful discussion on new trends in the int'l short film." Oberhausen has earned the reputation of being the premiere European short film exhibition, attracting people from all over the continent as well as awarding substantial cash prizes. Stress is laid on social documents, new developments in animation, experimental and short films, student films, debut films, trends among directors and filmmakers, and prominent examples from new film-producing countries. Special programs in 1983 included: "The Possibilities of the Episode Film" (a historical retrospective), film and music, films from Latin America and India, animated and experimental films highlighting cinematic language, and short films for children. When the event ended a total of 37,000DM in prize money was awarded. Dr. Klaus Kreimeirer, festival committee member, will again be at the New York Independent Film and Video Exposition in January this year to select American films for Oberhausen. This is by far the best way to enter, so if interested, it is strongly advised to enter films in the New York Exposition (see p. 24). Entries should be in 16 or 35mm and under 35 minutes; exceptions often made for docs up to 60 min and Super 8 films. German premieres in fiction, documentary, animated and experimental films will be vying for a grand prize of 5,000DM. Entrants pay all postage no matter how film is shipped. For those who wish to deal directly with Oberhausen, deadline is early February. Contact: Wolfgang Ruf, Westdeutsche Kurzfilmtage, Grillostrabe 34, D-4200 Oberhausen 1, West Germany; tel: (0208) 825 26 52 (28 99).

● *QUEBEC INT'L SUPER-8 FILM FESTIVAL,* Feb 21–26, promotes use of Super-8 as a creative and independent medium. Films shot in S-8 may be blown up and works from Quebec are judged separately from int'l entries. Cash awards for int'l competition app. $1500–$2000. Entry fee: $10 (US). Deadline: Jan 10. Contact: Michel Payette, 1415 Jarry East, Montreal H2E 2Z7, Canada; (514) 374-4700, X403.

● *ROTTERDAM INT'L FILM FESTIVAL,* Jan 27–Feb 5. See report in Oct '83 *Independent.* Emphasis is clearly on independent features. Deadline is the last week in January.

● *SAN REMO INT'L EXHIBITION OF AUTHOR FILMS,* March, calls for scenarios written by the director or in collaboration with other authors, depicting author's artistic personality, unity of direction, style and inspiration. Various awards given to features and documentaries in 16 or 35mm; grand prize of 5 million lire split between author and producer. No fee; entrant pays postage. Deadline: January. Contact: Nino Zucchelli, Rotonda dei Mille 1, 24100 Bergamo, Italy; tel: 243-566, 243-162.

● *TAMPERE INT'L SHORT FILM FESTIVAL,* Mar 7–11, provides a meeting place for filmmakers from all countries who strive for peace and social equality. It promotes short films of an int'l standard which have a universal human theme or seek new forms of cinematic expression. Last year's grand prize, a bronze statuette entitled "The Kiss" went to a Czechoslovakian film, *Mindrak*, an animated work about a dog who learns to read. Category prizes are given to best children's, animated, documentary and fiction/experimental films; some cash prizes may be awarded. Entries should be in 16 or 35mm and not exceed 35 minutes. Prints may be purchased by the festival and non-theatrical screenings may be arranged with the filmmaker's permission. Special programs in 1983 included retrospectives of Japanese animation and Yugoslavian documentaries, plus the Nordic Short Film Market. Entry forms, prints and scripts should arrive no later than the last week in January. Send material to: Tampere Film Festival, c/o Tampereen Huolinta ja Kuljetus Oy, Sammonkatu 64, SF-33540 Tampere 54, Finland.

● *TEN BEST AMATEUR FILMS OF THE YEAR COMPETITION,* September, encourages production and distribution of worthwhile amateur films. Clips from winning amateur work in 8, S-8 or 16mm will be shown on Canadian television. Best film awarded golden trophy and 500 pounds. Entry fee: 2 pounds; entrant pays postage. Deadline: Early Jan. Contact: Tony Rose, Managing Editor, Movie Maker Magazine, 13-35 Bridge St, MAP Ltd, P.O. Box 35, Hemel Hempstead, Herts HP1 3AH, England; tel: 0442-41221. ■

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NOTICES

***Notices** are listed free of charge. AIVF members receive first priority; others included as space permits. Send notices to THE INDEPENDENT c/o FIVF, 625 Broadway, 9th Floor, New York NY 10012. For further info, call (212) 473-3400. Deadline: 8th of second preceding month. (e.g. January 8th for March). Edited by Mary Guzzy.*

Buy ● Rent ● Sell

● *FOR SALE:* 16mm Moviols 6-plate flatbed. Excellent condition. $12,000. Call: (301) 747-9501, MD.

● *$1500 OPTICAL PRINTING CREDIT* from major NYC optical house. Great for titles, archival, etc. Will trade for cash or possibly equipment. Negotiable. Call: Richard, (212) 569-7877, NY.

● *FOR SALE:* Frezzolini news/doc. film camera. Excellent condition, regularly serviced at Frezzolini. Angenieux 12–120 lens, Bach Auricon shutter movement, two 400 ' mags, 24 fps crystal synch motor. all accessories including 2 good camera batteries & charger, hand & lavalier mics. In heavy-duty traveling case. $2500. Call: (201) 874-5991, NJ.

● *FOR SALE:* CO-16, J4 & 5 handles w/zoom motor & brackets for 9.5-57mm & 10–100mm; all cables. Perfect condition. Complete $1000 or priced separately. Call: D. Hoffman, (207) 236-8506, ME.

● *FOR SALE:* Bolex H-16 camera, Wollensak 25mm-1.9 lens, Solgar 17mm wide-angle 2.7 lens, Kodak Anastigmatice 2.7–102mm lens, $300. Pan Cinor Berthiot VarioSwitar 17–85mm zoom w/viewfinder, $700. Bolex 16mm Matte Box, $125. Bolex 16mm motor w/battery box at different speeds for hand crank, $60. A S-8 synchronizer, $125. Hahnel S-8 splicer, $35. Call: (212) 677-2181/924-2254, NY.

● *FOR SALE:* 16mm upright Moviola. Excellent condition; takes single-spliced film. 1 picture head; 2 sound heads. Save on flatbed rentals; it will pay for itself. Call: (212) 666-6787, leave message, NY.

● *COLOR VIDEO STUDIO FOR RENT:* Fully equipped, clear, quiet, carpeted & air-conditioned. Convenient Village location. Perfect for talk shows, rock bands, night club acts, video portfolio. Special discount to MTV producers. Remote & rental packages available. Tape dupe services. Call: Carol, (212) 505-1818, NY.

● *FOR RENT:* Panasonic 3990 low-light camera, Sony 4880, batteries, 5 " monitor, fluid-head tripod, Sennheiser & Tram mics, Lowel lights, accessories. Very portable. $200/day w/operator. Contact: Alan/Caryn, (212) 222-3321, NY.

● *FOR SALE:* 16mm editing equipment. Moviescope, synchronizer, rewinds, squawk box, splicer, trim bin. Very cheap. Call: (212) 431-8168, NY.

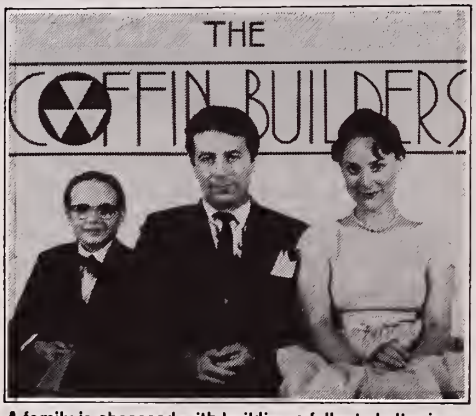
● *FOR RENT:* Panasonic 3990 low-light camera, Sony VO-4880, 4 BP-60 batteries, 5 " monitor w/battery, fluid-head tripod, Sennheiser mic, lav, Smith Victor lights, cords & accessories; very portable: $225/day w/operator. Contact: Alan/Caryn, (212) 222-3321, NY.

● *FOR RENT:* Complete broadcast-quality production pkg. Includes Ikegami HL-83, ¾ " JVC 4700U, color Videotek monitor, wave-form, mics, lights & tripod. Production personnel also available. Competitive rates: Contact: Everglade Prods., (212) 925-1247, NY.

● *FOR RENT:* Ikegami HL-79, BVU-110, lights, mics, car: $450/day. Crew additional as required. Contact: Videotrac, (212) 473-6947, NY.

● *PENNY WARD/VIDEO:* Rentals—Sony DXC-1800 camera, Beta I Portapak, mic & monitor w/operator: $150/day; same w/VO-4800 deck: $175/day. Transfers—½__ Beta to ¾ ": $10/hr. Viewing—½ " Beta & ¾ ": $5/hr. Editor: $10/hr. Call: (212) 228-1427, NY.

Courtesy filmmaker



A family is obsessed with building a fallout shelter in Philip Jamison's *The Coffin Builders*.

● *FOR SALE:* Moviola M86 flatbed editor, flicker-free prism, low wow & flutter, quick stop circuit, torque motor box. 3 yrs. old, excellent condition. Fair price. Contact: Ron, (617) 354-6054, MA.

● *FOR SALE:* 6-plate Steenbeck; old but good, rebuilt w/additional amplifier & speaker: $6000 or best offer. Call: (212) 765-8860, NY.

● *FOR SALE:* 2 Sony VO 2860-A's, ¾ " recorders/editors; good condition. $2500/ea. Hitachi GP-7 color camera, industrial quality, saticon pickup tube, 10 × 1 f2 zoom lens; comes w/rechargeable battery, AC adaptor, UV filter, VTR cable. $2000. Call: (212) 493-5754, NY.

● *FOR SALE:* ¾ " editing system including: JVC CP—5500 U Color Video Cassette Player, JVC CR—8200 U Electronic Editing Color Video Cassette Recorder & JVC RM—88 U Automatic Editing Control unit. Excellent condition. New heads. Price: $500. Contact: Media Services Agency, Port Washington Public Library, 245 Main St., Port Washington, NY 11050 (516) 883-4400 Ext. 140.

Conferences ● Workshops

● *VIDEO-EXPO SAN FRANCISCO '84:* 6th annual non-broadcast TV trade show sponsored by Knowledge Industry Publications, Feb. 20–4, 1984, Civic Auditorium, San Francisco. Video equipment, related services, programming & expanded seminar program. Contact: KIP, 701 Westchester Av., White Plains NY 10604, (914) 328-9157.

● *MEDIA TRAINING COURSES* at Young Filmakers/Video Arts: Sound Editing & Preparation for Mix, Sat.-Sun, Dec. 3-4, 10am-6pm, $135. Color Video Cameras: Practice & Theory, Fri., Dec. 9 6-9pm, Sat., Dec. 10, 11am-6pm, $125. ¾ " Videocassette Editing, Sat.-Sun., Jan. 14-15, 10am-6pm, $175. Discounts for early registration. Contact: YF/VA, 4 Rivington St., NY NY 10002, (212) 673-9361.

Editing Facilities

● *16MM EDITING & POST-PRODUCTION:* 6-plate Cinemonta, 2 fully equipped benches, motorized synch, projection, transfers, looping, narration/FX/field recording. Call: (415) 436-6978, CA.

● *KEM EDITING CONSOLE:* For sale or rent. 8-plates, 3 screens, all accessories, 3 separate sound tracks. $75/day, $300/wk. Call: (212) 564-1755, NY.

● *BROADWAY VIDEO* has recently completed major upgrading of off-line ¾ " editing suite to full on-line capability, linkage w/1 " machines, special effects & graphics systems. From most basic to most sophisticated effects finishing, system is configured to accommodate broad spectrum of artistic, technical & budgetary needs of ¾ " editing. Contact: Peter Rudoy or Kauthar Sharif, Broadway Video, (212) 265-7600, NY.

● *BRODSKY & TREADWAY S-8 & 8MM FILM TO VIDEO TRANSFER MASTERS:* Scene-by-scene density & total color correction, variable speed & freeze frame, sound from any source. Artists & broadcasters like our work. By appointment only. Call: (617) 666-3372, MA.

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● *LARGE COMFORTABLE EDITING ROOM* w/KEM 8-plate Universal editing table, 16mm & 35mm, rewinds, bins, splicers, synchronizers, etc., private phone, additional office space available. Midtown location. Call: Errol Morris Films , 1697 Broadway, NY NY 10019, (212) 757-7478/582-4045.

● *SONY TYPE V EDITING EQUIPMENT:* Excellent hourly rate if you use average 10 or more hrs. editing time per month. Contact: Michael Schwartz, (212) 925-7771/966-6009, NY.

● *SELF-SERVICE EDITING:* ¾ " JVC Tapehandlers, RM-88U editor, free instruction. $20/hr. Transfers, dubs etc. Contact: Videotrac, (212) 473-6947, NY.

● *REGULAR & S-8 FILM-TO-VIDEO TRANSFER:* Professional quality, industrial or broadcast; much better than you've seen before. Supervised or unsupervised; reasonable rates. Contact: Landy, 400 East 83 St. #4A, NY NY 10028; (212) 734-1402.

● *SONY BVU ¾ " EDITING:* $25/hr. w/editor. Contact: Kathy Abbott/Karen Ranucci, (212) 242-2320, NY.

● *TWO COMPLETE EDITING ROOMS* in Chelsea: (a)24-hr. access: Moviola flatbed w/torque motor box; complete 16mm edit equipment; complete kitchen & bathroom; minimal office facilities; telephone; air conditioning. (b)10am-6pm access: Steenbeck; complete 16mm edit equioment; ltd. kitchen, bath facilities; specialized edit equipment available at extra cost. Contact: David Loucka, Lance Bird, (212) 584-7530, NY.

● *EDITING & POST-PRODUCTION FACILITIES AVAILABLE:* Short-term rentals only. 9am-5pm business days. KEM 8-plate 16/35mm, ¾" editing, sound transfer, narration recording, extensive sound effects library, interlock screening. Contact: Cinetudes Film Productions, 295 West 4 St., NY NY 10014; (212) 966-4600.

● *VDO PRODUCTIONS:* Sony U-Matics, 5850 VTR's w/convergence ECS-90 editor plus EAB Videolab Series II video synthesizer. Also ¾" production pkg. w/Thompson 501 camera. Contact: Eve Muir, PO Box 613, Santa Fe NM 97501, (505) 982-2396.



Courtesy filmmaker

Completed: Georges Roquier's *Biquefarre*, filmed in Aveyron, France.

Films ● Tapes Wanted

● *NEWTON CABLE TV,* private, non-profit organization, seeks independently produced docs on variety of subjects for series *First Wednesday,* to be cablecast monthly on Newton MA public access channel. *First Wednesday* will devote entire evening's program to exploration of single issue. Acquisitions shown in companion w/NCTF-sponsored doc & locally produced follow-up. Contact: Nancy Lev, Acquisitions Coord., Newton Cable TV Foundation, 1608 Beacon St., Waban MA 02168.

● *NEW YORK WOMEN IN FILM* is starting new program to screen works by NYWIF members. Seeking features, docs, shorts, etc. in 16mm or cassette. Contact: Diana Oates, WABC TV, 7 Lincoln Sq., NY NY 10023, (212) 887-3047.

● *VIDEO WAVES:* ½ hr. weekly independent showcase series on Providence RI metro cable TV now accepting material from New England indie film & video artists. Each show features studio interview w/one or more artists on program. No restrictions on length, original format or subject matter. Experimental, political & non-narrative works welcome. Send brief description with ¾" tape, S-8 or 16mm film. Allow 6-8 wks. for return. Contact: Video Waves, Eric Finke, 129 Angell St., Providence RI 02906, (401) 274-8778/861-9592.

● *CINCINNATI VIDEO PROJECT* seeks films/video for weekly cable access program examining development of independent production. Cincinnati system has viewer interaction capability. Cash paid for all works shown. Contact: Cincinnati Video Project, 1009 St. Gregory St., Ste. 2, Cincinnati OH 45202, (513) 721-5045.

● *JAPANESE DISTRIBUTORS* seek music, experimental, student videos for selected markets in Japan. Contact: Nancy Beckman, (415) 494-2608, CA.

● *VISIONS OF U.S. VIDEO:* American Film Institute/Sony Corp. Contest solicits tapes made for noncommercial purposes. ½" only, 30 min. maximum, fiction, nonfiction, & experimental. Deadline: Feb. 15, 1984. Contact: Video Contest, PO Box 200, Hollywood CA 90078, (213) 856-7745.

● *ORIGINAL SHORT SUBJECTS* of any length on any topic for TV distribution. Prefer submissions in ¾" or 16mm; will consider ½" or S-8. Do not send originals. Will pay return postage. Contact: Shortstuff Productions, Inc., PO Box 181, Times Sq. Station, NY NY 10108.

● *MULTI-MEDIA LIGHT SHOW ABOUT THE '60s* seeks films, video & slides from that era, especially works on Haight-Ashbury, festivals, rock concerts & political figures of decade. Contact: White Buffalo Multi-Media, PO Box 73, Woodstock NY 12498, (914) 246-9995.

● *NIGHTLIFE:* Austin TX new-age entertainment club seeks music video, ambient video & video art. 8-monitor display system. Send introductory description of works. Contact: Rob Sabal, Nightlife, Austin TX 78701.

● *TELEVISION IDEAS* is looking for independent films/tapes for late night/early morning network & cable programming. Send synopsis of works. Contact: Laird Brooks Schmidt, TVI, 2710 West 110 St., Bloomington MN 55431.

● *FILM PULSE,* weekly screening program at Agee Room, NYC seeks independent films for noncommercial distribution. Send resume & 1-paragraph synopsis of each film. Contact: Center for Public Cinema, 144 Bleecker St., NY NY 10012.

● *NICKELODEON,* Warner Amex cable channel for children solicits 30–60 second public service announcements for broadcast. ¾" or 16mm only. Contact: Anne Sweeney, Acquisitions Coord., Nikelodeon, 1133 Av. of Americas, NY NY 10036, (212) 944-5481.

● *FOX/LORBER ASSOCIATES,* specialist in TV marketing & distribution, expanding feature film library for representation. Interested in full-length English-language films w/primarily narrative structure for sale to pay TV/cable, broadcast & home video, both domestic & foreign. Minimum length: 60 min.; no subtitles. Contact: Ericka Markman, Fox/Lorber Assoc., 79 Madison Av., Ste. 601, NY NY 10016, (212) 686-6777.

● *PELICAN FILMS* distributes films to health care profession, but short films & tapes for all markets welcome. Alternatives to traditional distribution arrangements offered. Contact: Arthur Hoyle, Pelican Films, 3010 Santa Monica Blvd., Ste. 440, Santa Monica CA 90404, (213) 399-3753.

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● *SHORT VIDEOTAPES* wanted in 3 categories for spring/summer NY shows. Can offer small payments, amiable context and crack public relations. No. 1: Are you so ironic your tape scrambles when you lay hands on it? Then join in the Irony Show. No. 2: She Saw Sheshells Down by the Sheshore—Women's Performance Art Video (excerpts from live presentations, documents ok too). No. 3: New Black Video—Call for hidden talent; the never-been-seens, the just-starting-outs, the too-shy-to-calls, etc. This means you. Deadline: Jan. 20, 1984. Send videotapes under 15 minutes for consideration to Hulser, AIVF, 625 Broadway, NY NY 10012. (Please include return stamped mailer.)

In & Out of Production

● *THE HUNTER:* Music video of recording artist Randy Fredrix based on classic detective themes. Recently completed by Ed Steinbert of Soft Focus Productions for Salsoul/RCA. Shot on location in NYC in 35mm. Soft Focus/Steinberg also recently produced "AEIOU and Sometimes Y" by EBN-OZN for Elektra/Asylum in NYC. Contact: Soft Focus Prod., 27 East 21 St., NY NY 10010, (212) 475-5791.

● *MICHAEL CARDEW:* An intimate portrait of the master potter, filmed on location at his Wenford Bridge Pottery in Cornwall England five weeks before his death in 1983. Documentary communicates impressive presence & quiet energy of the craftsman, & basic philosophy of his life & work. 30 min., available on video & 16mm. Contact: Trevor Long, VDO Productions, Box 613, Santa Fe NM 87501.

● *THE COFFIN BUILDERS:* Film about a 1950s family man who becomes obsessed w/ constructing a family fallout shelter uses '50s & early '60s news footage in combination w/ fictional narrative. 16mm, color, 47 min. Written & directed by Philip Jamison. Contact: P. Jamison, 104 Price St., West Chester PA 19380, (215) 696-8449.

● *LANGTON BY LANGTON:* Documentary on Iowa City poet Charlie Langton includes interviews, readings & scenes from Langton's present life exploring his early life, development & "fear of success." Directed by Jim Costanzo under auspices of University of Iowa's Film Workshop, the 23 min., 16mm doc was shot on budget of $2700. Major funding provided by UI Fine Arts Council & Collegiate Associations Council.

● *ON THE BOULEVARD:* ½ hr. fictional drama about street musician in Hollywood marks narrative directorial debut of documentary filmmaker St. Clair Bourne. Project began filming in late Sept. & is slated to be aired on PBS' "Matters of Life & Death." Bourne is also currently collaborating w/Clayton Riley on feature-length project for American Playhouse entitled *Shepherd's Blues,* the story of a successful NY architect's search for his blues singer father. The NEA has provided partial production funding for a third project, a feature film entitled *Point of Entry.* Contact: The Chamba Organization, 230 West 105 St. #2A, NY NY 10025, (212) 864-7350.

● *DONNA: WOMEN IN REVOLT:* Produced in 1980 using newsreel clips, montages & interviews, the 65-min. color doc surveys Italian women's movement from 1900 to present. Includes coverage of women & feminists in early farmers' & workers' movements, resistance movement during & after WWII & underlines intense struggle between women, the government & the Fascists. Highlights present-day women's groups & successful feminist advocacy for abortion & divorce laws. Written & directed by Dutch filmmaker Yvonne Scholten. Contact: Iris Films, PO Box 5353, Berkeley CA 94704, (415) 549-3129.

● *A GENERATION APART:* Documentary about impact of Holocaust on families of concentration camp survivors. Explores ongoing significance of Holocaust, as well as nature of problems between parents & children in general. Broadcast on WNET-13 "Memories of War" series. 56 min. Produced by Jack Fisher & Danny Fisher. Contact: J. Fisher, City Lights Prod., 321 West 44 St., NY NY 10036, (212) 489-3266.

● *BIQUEFARRE:* Story of families struggling to survive in era of agricultural industrialization. A follow-up to acclaimed feature film *Farrebique,* directed by Georges Rouquier & filmed on location in Aveyron France. Takes up lives of characters in earlier film 35 yrs. later & reveals drama of people caught between old ways of living & demands of modern life. Co-produced by Community Animation, Ithaca NY & Midas SA, Paris . Major funding by National Endowment for Humanities. Contact: William Gilcher, Assoc. Producer, Community Animation, Inc., 1317 Trumansburg Rd., Ithaca NY 14850, (607) 272-8969.

● *MANOS A LA OBRA: THE STORY OF OPERATION BOOTSTRAP:* Documentary about U.S./Puerto Rican project to attract U.S. capital to the island w/generous tax incentives, cheap labor & cooperative local authority, resulting in massive worker migration to U.S. mainland & promotion of widespread sterilization program in Puerto Rico. Film includes artists, unemployed, labor leaders, unionists, as well as those involved in planning Operation Bootstrap. Produced by Jaime Barrios, Pedro A. Rivera & Susan Zeig. Funded by NEH, NEA, NYSCA & the Film Fund. 59 min., color. Spanish w/English subtitles. Contact: Centro de Estudios Puertorriquenos, Hunter College, 695 Park Av., NY NY 10021, (212) 772-5710/5197.

● *KADDISH:* Feature doc about unique experience of growing up in America as the child of Orthodox Jewish survivor of the Nazi Holocaust has recently received $40,000 Media Grant from the National Endowment for the Humanities. Fiscal agent will be the Film Fund. Contact: Steve Brand, 130 East 18 St., NY NY 10003, (212) 757-6395.

● *HAROLD OF ORANGE:* Satiric narrative film depicts "2 indigenous Minnesota cultural entities—American Indians & philanthropic foundations—& how their interaction develops cultural games to test & amuse." The story of trickster Harold Sinseer, leader of the Warriors of Orange, & his quest for foundation monies to continue support for such Native American advancement projects as miniature orange groves in northern Minnesota & alcoholism reform programs based on reservation-grown "pinch-bean" coffee. "The (target) foundation requires successful demonstration project of Indian entrepreneurship, & thus is drawn into Harold's myths." If the film is as funny as the press materials, I hope it hurries Eastward. Directed by Gerald Vizenour. Contact: Film in the Cities, 2388 University Av., St. Paul MN 55114, (612) 646-6104.

● *COMPANY TOWN:* Documentary portrait of boom to bust in small Appalachian town. Through home movies & abandoned footage, film portrays culture of paternalism in Widen, W.VA. Verite portraits intercut w/archival footage portray community life in 1983, 20 yrs. after closing of mine. Produced & directed by James Rutenbeck w/primary funding from Humanities Foundation of W.VA, state program of NEH. 26 mins., 16mm, color & BW. Available on videocassette. Contact: J. Rutenbeck, 34 Garrison Rd. #3. Brookline MA 02146, (617) 734-7711.

Courtesy filmmaker



Gerald Vizenor's *Harold of Orange* satirizes the relationship between American Indians and philanthropic foundations.

Opportunities ● Gigs

● *SEEKING* bilingual Spanish/English volunteer for video doc on tenant-run cooperative tenement. Experience in translation; some production work. Contact: Alan/Caryn, (212) 222-3321, NY.

● *INSTITUTE FOR MENTAL HEALTH INIATIVES,* non-profit private operating foundation, invites first-round submissions from individuals & organizations for public service spot announcements on commercial TV. $500 award for scripts accepted. Should adapt to 30–60 second TV spot format, & demonstrate through dramatic vignettes principles of prevention & models of adaptive behavior in family situations. Require strong & substantiated research. Include w/script 3-pp cover letter (maximum) containing treatment & appropriate research references, capability statement and/or resume. Submit 4 copies. Judged by panel of mental health professionals. Scripts chosen become non-exclusive property of IMHI which reserves

right to produce & distribute. Deadline: Dec. 10. Contact: IMHI, 4545 42 St. NW, Ste. 312, Washington DC 20016, att: Liesel Flashenberg.

● *BRITISH COMPOSER/ARTIST* w/experience in video soundtrack composition & recording invites project offers. Dependable, creative & fun. Reasonable rates. Call: David Hakes, (201) 435-7972, NJ.

● *EXPERIENCED PROFESSIONAL WRITER* willing to work on independent film/video. Fee negotiable. Contact: N. Schaffir, (212) 279-9321, NY.

● *VIDEO STUDENT* w/access to camera & editing facilities willing to exchange resources for field experience. Interested in projects headed for broadcast, especially political & social satire, musical & dramatic performances, interviews, short newsmagazine-format pieces. Contact: Marie Joseph, PO Box 1523, Madison Sq. Sta., NY NY 10159.

● *MLS* w/3 yrs. experience media librarianship, 2 yrs. film/video production seeks work as assistant in indie distribution. Writing experience. Will relocate. Contact: Robert Kelley, 2529 Clara Ln. #116, San Antonio TX 78213.

● *CREW MEMBER AVAILABLE:* Production assistant will work for minimal amount or free if production & schedule allows. Contact: T. Barnet, (212) 691-6170, NY.

● *SCRIPT SUPERVISOR AVAILABLE* to work on low-budget features or shorts. Contact: Mindy, (212) 636-1426, NY,

● *2-WAY ACCESS SATELLITE EVENT:* Wendy Clarke, video artist, is forming small group to assist in developmental stages of new public video art event. Meet once/week for 6 months in interactive workshop exploring painting, movement, poetry, etc. Event will be in late May, NYC. Send resumes, covering letters detailing special interests to: Peopletapes, 24 Horatio St., NY NY 10014.

● *CINEMATOGRAPHER AVAILABLE* for fiction, documentary. Fully equipped including Aaton 7LTR, Cooke 10.4-52, 16 or S-16., Super Speed, L. T1.3. Reasonable rates. Contact: Igor Sunara, (212) 249-0416, NY.

● *CINEMATOGRAPHER AVAILABLE* w/Arri 16SR, fast lenses & lights. Fluent in French, Spanish. Negotiable rates. Contact: Pedro Bonilla, (212) 662-1913, NY.

● *COMPOSER* specializing in creation of electronic music for independent films, corporate communications, advertising & TV available. Recently completed composition & recording of theme music for nationally syndicated TV show "The Health Field" w/ Dr. Frank Field. Contact: Phil Cibley, 138 East 38 St., NY NY 10016, (212) 986-2219.

● *SOUND RECORDIST WANTED:* Crystal Image Co. is seeking sound recordist w/ substantial experience in 16mm documentary production for dance film to be produced in NYC, Spring 1984. Please send resume. Contact: Crystal Image Co., PO Box 1802, Bloomfield, NJ 07003.

● *FILM COMPANY* specializing in scientific/medical documentary productions seeks freelance directors, writers & researchers for upcoming projects. Send inquiries or resumes. Contact: Renee Serlin, 46 West 95 St. #6A, NY NY 10025, (212) 865-7960.

● *CAMERA ASSISTANT* w/Aaton 7 LTR for hire. Lighting & grip pkg. available. Contact: John, (914) 473-0633, NY.

● *COLLECTIVE FOR LIVING CINEMA* accepting applications for Winter/Spring '84 internships (Jan.-June). Positions available in workshops/seminars, events program, publications, publicity, touring program, production & arts administration. Send brief resume, 2 letters of recommendation & cover letter describing skills & reasons for application. Deadline: Jan. 3, 1984. Contact: Kate Flax, CLC, 52 White St., NY NY 10013, (212) 925-2111.

● *PITTSBURGH FILMMAKERS,* non-profit media arts center providing access to production facilities for filmmakers & photographers on membership basis, seeks Executive Director. Responsible for financial management, fundraising, supervision of staff & close working relationship w/Board of Directors. Represent organization w/in arts & corporate community. Master's Degree or equivalent required. Strong fundraising, leadership & management skills plus knowledge of media arts. Salary commensurate w/experience. Position available Jan. 1, 1984. Contact: Search Committee, Pittsburgh Filmmakers, Inc., PO Box 7467, Pittsburgh PA 15213. NO PHONE CALLS PLEASE.

● *PROGRAM DIRECTOR AT COLLECTIVE FOR LIVING CINEMA:* One-year (40 wk.) position, 4 days & 1 weekend evening/wk. Begins Sept 4, 1984; training June 1984. Responsible for programming & producing approximately 100 events/yr. While CLC is strongly supportive of avant-garde & independent traditions, variety in programming is emphasized. Strong background in various cinematic and/or artistic traditions and working knowledge of 16mm, S-8 projectors required. Knowledge of publicity, graphics & grant writing preferred. Work closely w/administrative staff & interns to ensure high visibility & continued creativity of Collective programming. Resume, cover letter including salary requirements & 3 letters of recommendation required. Deadline: Jan. 13, 1984. Contact: Search Committee, CLC, 52 White St., NY NY 10013. NO PHONE CALLS PLEASE.

Publications

● *FOURTH CATALOG OF FILM, VIDEO & MEDIA WORKS* published by Young Filmakers/Video Arts & circulated to potential markets. Descriptions of works produced may be submitted by self-distributors & producers who use

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Robert Wise *director*
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distribution agencies. Works published in previous volumes will not be reprinted. Deadline: Feb. 29, 1984. Contact: YF/VA, 4 Rivington St., NY NY 10002, (212) 673-9361.

● *AUDIOVISUAL MARKETPLACE 1983:* Annually updated w/10,000 listings, AVMP is quick reference to all major products & services of AV industry including 800 producers & distributors. Arranged geographically by state & cross-indexed by subject. New state & city film/TV commission section plus many new subject & product services listings. 470 pp., paper, $39.95. Contact: RR Bowker Co., Order Dept., PO Box 1807, Ann Arbor MI 48106.

● *THE DIRECTOR SERIES:* Reference & research guides on major film directors from around the world. Biographical & critical data, filmographies, archival & distribution information on directors including Stan Brakhage, Charlie Chaplin, Stanley Kubrick, Robert Flaherty, Roman Polanski, Ken Russell, Robert Bresson & Jean Renoir. Published by G.K. Hall Reference Books, prices from $8.75-$45. Contact: G.K. Hall/Twayne Publishers, 70 Lincoln St., Boston MA 02111.

● *MARKETS IN FLUX: BOX OFFICE, BROAD CAST & NEW ELECTRONIC MEDIA, TRENDS & FORECASTS, 1983-87:* Just what it says from Knowledge Industry Publications. Analyses of all markets of filmed entertainment industry including theatrical, broadcast & new technologies both domestic & foreign. Could this be the holiday gift for that aggressive independent producer or distributor in your household? 55 charts & tables, 225 pp. Only $895 (you read it right). $70 discount to KIP newsletter subscribers. Contact: KIP, 701 Westchester Av., White Plains NY 10604.

Trims ● Glitches

● *THE BLACK FILMMAKERS FOUNDATION CELEBRATED ITS FIFTH ANNIVERSARY* w/ the first issue of its newsletter, summer 1983. US & world Black film news, new releases from BFF Distribution Svcs., programming reports, production news. Subscriptions: $15/individuals, $30/organizations. Contact: BFF, c/o WNYC-TV, One Centre St., NY NY 10007.

● *WIND & WHALEBONE MEDIA* has sold footage to Disney Cable's Epcot Magazine Show for inclusion in one-hour science/adventure doc, *The Lake Monsters: Loch Ness & Its Rivals.* The footage, interviews with eyewitnesses to Lake Champlain Monster, is included in segment on real & mythical monsters. Rough cut now available for screening. Contact: Richard D. Smith, Producer/Writer, W&W Media, RD #1 Washington Av., 485-A, Princeton NJ 08540.

● *"CRISIS-TO-CRISIS" INDIES RECEIVE NEWS & DOC EMMY NOMINATIONS:* A1VF members producing for PBS' "Crisis to Crisis With Barbara Jordan" series received total of 5 Emmy nominations in 1981-1982 competition. For Outstanding Background/Analysis of Single Current Story: Anna Varrigan & Bernard Stone, *Roses in December—The Story of Jean Donovan;* Robert Richter, *What Price Clean Air?;* Arnold Bennett & Grady Watts, Jr., *Books Under Fire;* Helena Solberg Ladd & Glenn Silber, *From the Ashes... Nicaragua Today;* For Special Classification for Outstanding Program Achievement: Robert Hillman, *Fire on the Water;* For Direction: Bill Jersey, *Children of Violence.* For Outstanding Informational, Cultural or Historical Programming: Peter Davis, *The Campaign* from the WQED "Middletown" series. Thomas C. Goodwin, Bill Coyle & Geraldine Wurzburg received nominations for the tape editing of *We Dig Coal: A Portrait of Three Women* produced by WETA.

● *ERRATA:* We have learned from filmmaker Will Roberts that *American Rebel,* doc about American expatriate/Soviet actor/rock star Dean Reed is still in production & did not premiere at Filmex as we previously stated (*Independent,* March 1983). The adventure is still going on...

● *SWANN FOUNDATION FOR CARICATURE & CARTOON:* non-profit, tax-exempt foundation in NYC exists to foster selection, evaluation & preservation of original works, humorous & satiric art in all media by artists of all nations. Annual fellowship for graduate study & limited grants-in-aid for other projects. Contact: Swann Foundation, 655 Madison Av., 19 fl., NY NY 10021.

● *TELCO REPORT:* Free listings of recently released films available for European distribution. Recent US docs of special interest. Submit title, synopsis, credits, prices & distribution information. Contact: Richard S. Clark, Telco Ltd., 19 Gurnells Rd., Seer Green, Beaconsfield, Bucks HP9 2XJ, UNITED KINGDOM.

● *CPB OPEN SOLICITATION:* Deadline: Dec. 16, 1983. Subjects of special interest for funding are programs for children & those covering news & public affairs. Contact: CPB, Program Fund, 1111 16 St. NW, Washington DC 20036, (202) 293-6160.



Courtesy filmmaker

Completed: Paola Franchini's nine-hour series *Simon Bolivar.*

● *FULBRIGHT/HAYS FELLOWSHIP:* 1-yr. grant covers all expenses for graduate study abroad. Artists need not be attached to educational institution but must speak the language of country where they will work. Film/video makers submit samples of work, S-8, 16mm or ¾". Applications available from Fulbright advisor on campuses.

● *NEH MEDIA PROJECTS IN TV, RADIO & FILM* will accept another round of proposals in January 1984. Contact: NEH/Media, Mail Stop 403, 806 15 St. NW, Washington DC 20506, (202) 724-0386.

● *COMING OUT WEST?* NY indies planning to shoot in northern California or Bay Area can save time & money by contacting Karil Daniels to coordinate most effective, least expensive shoot possible. Ten years experience w/ San Francisco independent film community. Contacts to quality freelance crew members, locations, equipment, services & supplies at best rates. Contact: Point of View Prods., 2477 Folsom St., San Francisco CA 94110; (415) 821-0435.

● *NEGATIVE MATCHING:* A & B rolls cut, scenes pulled for opticals etc. Color & b/w, reversal, negative stocks. Reliable service, reasonable rates. Call: (212) 786-6278, NY.

● *GOT A RIGHTS PROBLEM?* Want to use recording, film footage, obtain music license, get rights to literary work or photo? Barbara Zimmerman's service provides solutions to these problems & more. Special free initial consultation for readers who mention they saw this ad in *The Independent.* Contact: Barbara Zimmerman, 145 West 86 St., NY NY 10024; (212) 580-0615.

● *OMNI PROPS:* Specializing in design & construction of strange, unusual props & set pieces for film, video, photography. Contact: Richard Sands, 179 Grand St., Brooklyn NY 11211; (212) 387-3744.

● *PENNY WARD/VIDEO:* Documentation of dance, theater workshops & performances. Collaboration & consultation; ex-dancer sympathetic to dancers' needs. Video for dance research projects. Video resumes of choreography for grant applications. Contact: Penny Ward, (212) 228-1427, NY.

● *C.A.R.O.L.:* Computer Assisted Research On-Line is an information service for writers & producers. Access to major data bases & thousands of publications worldwide. 24-hr. Fees vary w/computer time used & complexity of research. Mastercard & Visa accepted. Call for free estimate. Contact: CAROL, 1166 NE 182 St., North Miami Beach FL 33162, (305) 944-2111.

● *ANNENBERG/CPB PROJECT:* Proposals for telecommunications in higher education accepted through Dec. 30, 1983. Guidelines available. Contact: Annenberg/CPB Project, 1111 16 St. NW, Washington DC 20036.

● *INDEPENDENT FILM ALLIANCE DU CINEMA INDEPENDANT (IFACI)* publishes quarterly film/video journal to provide forum for issues of concern to indie filmmakers, exhibitors & distributors. Reviews, production updates, listings of co-op events. Public is invited to submit articles, reviews & letters to editor. Subscriptions: $10/individuals, $15/institutions, free to IFACI members. Contact: IFACI, National Office, 3603 St. Laurent, Montreal Quebec H2X 2V5, CANADA, (514) 288-3350.

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